# STAR WARS® ART

# COMICS

FOREWORD BY **DENNIS O'NEIL** INTRODUCTION BY **VIRGINIA MECKLENBURG**

U.S. $40.00
Can. $45.00
U.K. £24.99

*Star Wars* and comics share a long history: *Star Wars* debuted on the printed page in 1977, when Marvel Comics began publishing a six-part adaptation of *Star Wars*: Episode IV *A New Hope*, an adaptation that soon morphed into a monthly comic book inspired by the heroes, villains, creatures, and worlds of the first film. Today, more than three decades later, new ongoing and limited series by Dark Horse Comics continue to enrich and expand the *Star Wars* galaxy.

*Star Wars Art: Comics*, the second book in the *Star Wars Art* series, brings together the very best artwork from the entire history of *Star Wars* comics publishing, showcasing original art from the top comics artists working in the industry. Hand-selected and curated by George Lucas, the work featured within this volume includes pencil roughs, inked pages, and full-color interiors and covers from artists such as Al Williamson, Howard Chaykin, Dave Dorman, Adam Hughes, Bill Sienkiewicz, Hiromoto-SIN-Ichi, and many more—as well as new work created exclusively for this volume by Arthur Adams, Amanda Conner, Sam Kieth, Mike Mignola, Paul Pope, Joe Kubert, Jeff Smith, Jim Steranko, Frank Quitely, J. H. Williams III, and other comics superstars. *Star Wars Art: Comics* is a celebration of sequential storytelling, a worthy and justly celebrated art form, as well as a wide-angle view of the past thirty-five years of American comics publishing.

COMICS

# STAR WARS® ART

# COMICS

FOREWORD BY **DENNIS O'NEIL**
PREFACE BY **DOUGLAS WOLK**
INTRODUCTION BY **VIRGINIA MECKLENBURG**

ABRAMS, NEW YORK

# CONTENTS


**FOREWORD** 6
by Dennis O'Neil

**PREFACE** 8
by Douglas Wolk

**INTRODUCTION** 10
by Virginia Mecklenburg

**THE PLATES** 12

**ARTISTS' BIOGRAPHIES** 168

**COMIC-BOOK GENESIS** 176
by J. W. Rinzler


PREVIOUS SPREAD (DETAIL)

**AL WILLIAMSON AND CARLOS GARZON**

*Star Wars, issue no. 39, cover*

17 x 11"

Brush, pen, and ink on illustration board

Marvel Comics, 1980

From the collection of Cori Williamson

RIGHT (DETAIL)

**CARMINE INFANTINO (PENCILER); BOB WIACEK (INKER); ARCHIE GOODWIN (SCRIPT)**

*"Thunder in the Stars"*

*Star Wars, issue no. 34, page 1*

17 x 11"

Brush and ink on illustration board

Marvel Comics, 1980

From the collection of Jeff Jaworski

LUKE!

# FOREWORD

Let us anthropomorphize, briefly, and imagine siblings born at the end of the nineteenth century—not twins, but very close in age and temperament. Scamps, these two, they're the kind of kids who are, the neighbors say with a slight smile, "always up to something," full of mischief and not awfully adept at getting good grades, often absent from Sunday school, but under all the impish energy, decent and kind. They goad, tease, and challenge each other, and sometimes they offer mutual encouragement. One day, they're gone from the local haunts, and nobody much notices. Then, years later, they return triumphant, still impish, but now . . . prosperous and respectable, and richer than the local stockbroker. *Who could have imagined!*

Now, lest the metaphor collapse under the weight of its own cutesiness, let's reveal that our "scamps" are movies and comics. Both are offspring of technology. Movies, as legions of school kids know, were invented by Thomas A. Edison [and maybe a few others] in the late nineteenth century, and comics were enabled by some printing innovations at about the same time.

Both evolved apace, though movies got prosperous and influential much quicker than comics did. And both were hospitable to fantasy and science fiction almost from the beginning. As early as 1902, one Georges Méliès showed audiences a film titled *A Trip to the Moon*, and in 1910, Edison's company presented the earliest of many screen adaptations of Mary Shelley's *Frankenstein*.

Meanwhile, over in the newspapers, comic strips were chugging along, mostly in the gag-a-day format, though in 1905, Winsor McCay brought to the funny papers *Little Nemo in Slumberland*, which presented the dreams of the title character as surrealistic fantasy adventures—and often quite grim dreams, at that. Then, after comics had been a part of the pop-culture scene for more than three decades, there was a major innovation . . . in content, not in presentation. On January 7, 1929, two new comic strips were launched. Hal Foster brought Edgar Rice Burroughs's *Tarzan* stories to the funnies, and Philip Nowlan and Dick Calkins introduced to newspaper readers *Buck Rogers*, who piloted spaceships to daring exploits on exotic worlds. And—behold! Your local newsrag was suddenly host to fantastic adventure. Soon, there was the beautifully rendered *Flash Gordon*, another swashbuckling planet hopper, and eventually *Star Hawks*, *Dan Dare*, *Twin Earths*, *Beyond Mars* . . . science fiction and fantasy had become recognizable, if minor, parts of readers' daily dose of escapism.

Somewhere along the way, publishers began gathering the strips into a cheap magazine format and in 1935, Max Gaines decided to bring out one of those magazines, filled not with reprints of newspaper strips, but with original material. For about six years, a young writer–artist team from Cleveland had been peddling a strip titled *Superman* to syndicates and was getting nowhere. But Max Gaines decided to give the Clevelanders a shot, so in 1939, Jerry Siegel and Joe Shuster began producing their hero for Gaines's new venture. Although *Superman* wasn't labeled "science fiction," that's what it was. From the first story, in which an infant extraterrestrial arrives on Earth in a spaceship, refugee from an exploding planet, on through decades of ray guns, alien invaders, time travel, travel between dimensions . . . nobody was going to mistake this stuff for kitchen-sink realism.

Big success

"*Superman* literally created this industry," said Carmine Infantino, a comics artist and former president of DC Comics, and nobody here plans to argue with him. *Superman* had hordes of imitators, a fair number of whom rationalized their characters' superhuman abilities with appeals to science, making them in fact, if not in name, science fiction.

It wasn't real science, of course, and it didn't always pretend to be, though at least one editor occasionally added footnotes to lend a sense of authenticity—and respectability?—to the work. But who's kidding whom? People don't read this kind of fiction to learn that Mars is the fourth planet in the solar system, with a mass approximately ten percent of Earth's. They want to see those monsters vanquished, and the odd fair maiden rescued.

Comic books' fortunes waxed and waned, and there were a lot of lean years, but they survived and their creations migrated into other media: radio, television and . . . we've now circled back to movies. Comics and movies shared an audience. Comic-book guys went to movies and film guys read comics. Some cross-fertilization was inevitable.

One of those young comic-book readers was George Lucas, who was born in 1944, in Modesto, California, educated at the University of Southern California's School of Cinema, and who was, briefly, a part of the New York comics scene. Although his first success was the touching and bittersweet coming-of-age story *American Graffiti* (1973), his first feature was the science fictional *THX 1138* (1971), and in 1977, his third feature was . . . well, it was hard to classify, but whatever it was, it changed the game.

The title was *Star Wars*, and it looked, at first, like science fiction: spaceships, ray guns, a panoply of aliens—Buck Rogers and Flash Gordon might have been comfortable in the *Star Wars* milieu. But *Star Wars* didn't even pretend to be about our realities, past, present, or future, something audiences learned from the first words that crawled up the screen: *A long time ago in a galaxy far, far away . . .*

No, George Lucas wasn't going to tell us about the mass of Mars. He adopted the imagery and tropes and narrative techniques of space opera and used them to create his own brand of rousing entertainment. And boy, were we entertained! Only later did we realize that George Lucas had done more. He had used the conventions of populist amusement to recast and retell the myths that we humans have been telling ourselves ever since tribesmen gathered their clans around fires and began trying to make sense of it all—used them as earlier fabulists had used gods and goddesses, witches, wizards, trolls, and enchanted forests.

Comics were part of the *Star Wars* gestalt from the beginning, Lucas discussed the possibility of adapting his screen work with Marvel Comics honchos even before *Star Wars* was released. His creations inspired hundreds of comic books from Marvel and, later, from Dark Horse Comics, engaging the efforts of some of comics' best artists and writers.

What you're looking at is a generous sampling of the images produced for those stories. They might remind you of some good times had in movie theaters, and certainly the folk who created them—and George Lucas—would be happy if that were so. But they don't have to remind you of anything to be enjoyed. They just have to be seen.

—Dennis O'Neil

[illegible]

**CARMINE INFANTINO (PENCILER); GENE DAY (INKER); ARCHIE GOODWIN (SCRIPT)**

*"Dark Lord's Gambit"*

*Star Wars*, issue no. 35, page 1

17 x 11

Brush and ink on illustration board

Marvel Comics, 1980

From the collection of Ken Park

# PREFACE

As you look through this volume, you'll probably not ce that the earuest pieces of *Star Wars* comics art look very different from the later ones. One obvious d fference is that there are captions and word balloons on the earlier pages, and not on the more recent ones, that's because almost all lettering in comics is now done digitally rather than by hand, leaving the original artwork unaltered. The big change, though—their shift in visual style, or, rather, toward a much broader assortment of styles—has a lot to do with the changing audience for *Star Wars* comic books and how the meaning of comics art has changed over the past three and a half decades.

In 1977, American comic books were basically a medium for kids. Children found comics on newsstands and spinner racks, they were printed on cheap newsprint, and you could buy a few of them for a dollar. There were a handful of die-hard fans and older readers who'd have recognized, say, artist Howard Chaykin's name when it appeared in the credits for Marvel Comics' *Star Wars* no. 1—he was an adventurous young artist with a knack for design and a propensity toward science-fiction and fantasy comics—but most of the people who bought it could hardly have cared less who drew it.

Likewise, it was mostly the hardcore comics fans who'd have recognized the great Al Williamson's name and distinctive style when he drew Marvel's adaptation of *The Empire Strikes Back*, as well as the last few years of the *Star Wars* newspaper comic strip that Archie Goodwin wrote. (In fact, Williamson was a living link to the pulp and sci-fi traditions that had inspired *Star Wars* in the first place. He'd drawn science-fiction stories for EC Comics titles like *Weird Science* in the 1950s, and had collaborated with Goodwin on the daily strip *Secret Agent Corrigan* for more than a decade.)

Then things started to change. Marvel kept publishing *Star Wars* comics until mid-1986, expanding on the adventures of Luke Skywalker and his circle. In the meantime, comic books started to disappear from drugstores and corner shops, and took firmer root in the "direct market" a loose network of comic-book-focused outlets across America that catered to older readers who knew what they wanted before they walked into the store. And what those readers wanted often had at least as much to do with the writers' and artists' names as with the titles of the comic books themselves.

In 1991, five years after the final issue of Marvel's *Star Wars* series (no. 107), the independent publisher Dark Horse Comics launched *Star Wars: Dark Empire*, by writer Tom Veitch and artist Cam Kennedy. It wasn't a radical departure from the earlier comics in every way—Veitch and Kennedy had already started to develop *Dark Empire* during the Marvel era. By the time its first issue appeared, however, the American comics landscape was dramatically different. The new breed of readers probably shopped in comics stores; they were older and willing to pay more for comics. They also expected more sophisticated comic books: better printing, better coloring, more complicated story lines. And they considered what they were seeing on the page as art—expressive and meaningful beyond the events of the story it was telling.

The art-comics revolution of the past couple of decades transformed the look of *Star Wars* comics along with nearly everything sold alongside them—and it has also affected the way we now look at earlier generations of *Star Wars* comics. Once the economic shift from newsstands to the direct market made it possible for idiosyncratic, artist-centered comics created outside of the constraints of genre to succeed, it became a lot easier to look back and reassess work that had once been dismissed as disposable entertainment for kids. (Which it was, of course, but that's not *all* it was.) That, in turn, makes it a lot easier to look at new comics of all kinds with an eye toward seeing them as art.

For the most part, Dark Horse's *Star Wars* line has explored parts of the universe and time line of the Republic and Jedi beyond the movies and their central characters. The company has published a few ongoing series (including *Empire*, *Legacy*, *Knights of the Old Republic*, and the series that began as simply *Star Wars* and later became *Star Wars: Republic*), but most of their *Star Wars* titles have been miniseries and one-shots: prequels, spotlights on supporting characters, adaptations of prose novels, and especially stories set long before and after Anakin and Luke's heyday.

The big change in the past few decades' worth of *Star Wars* comics, though, is the way they've opened up to a range of expressive visual style. Comics artists had been putting their stamp on the familiar characters and scenery all along, of course. (Look at Bill Sienkiewicz's cover for 1985's *Star Wars* no. 98, for example. If all you could see of it was the grid of slashing lines behind the figures, you'd still be able to tell that Sienkiewicz painted it.) But all over this book you can see the way that cartoonists incorporate the iconography of *Star Wars* into their own visions: the hilariously gross fleshiness of Arthur Adams's Jabba the Hutt, the frantic kineticism of Hiromoto-SIN-Ichi's pages from *Star Wars Manga: Black*, Amanda Conner's multi-image, time-jumping cross section of a turning point in Leia's life, the way Frank Quitely's "My Padawan" suggests the aftermath of high-pitched chaos with a single elegantly poised (if gruesome) image.

All of that, of course, means that we can see these artists' images as their personal interpretation of and elaboration on the imagery of *Star Wars*. When that first thirty-cent issue of the *Star Wars* comic book appeared in 1977, it seemed nearly inconceivable that its cheaply reproduced drawings, and those that followed it, would someday be reproduced in an art book to be lingered over. Now it seems long overdue, and the evidence is before you.

—Douglas Wolk

RIGHT: DETAIL

**KILIAN PLUNKETT (PENCILER AND INKER); NATHAN WALKER (SCRIPT)**

*"First Impressions"*

*Star Wars Tales*, issue no. 15, page 5

15 x 10"

Pen-and-ink on illustration board

Dark Horse Comics, 2003

# INTRODUCTION

Comic books hold a special place in our collective consciousness. As kids, we blew our weekly allowances on them, then read and reread the flimsy pages until they literally fell apart. They were transport devices that beamed us into imaginary worlds where we had physical powers far beyond our small human capabilities and knowledge that allowed us to outwit bad guys and foil fiendish plots. Through comics, we rehearsed our fantasies and processed our anxieties.

But comics are more than a way to escape the humdrum moments of childhood; they prompt us to try out attitudes and values we need as adults. How do they do it? Partly through episodic story lines that allow us to follow narratives and stay in character as we face new challenges and ever more dangerous foes. But it is the art of the comics that makes the stories come alive, and the dramatic images that provide the context for our visions of our alter-ego selves.

The pictures that comics artists create have a power and reach far beyond bubble-enclosed words that clue us to an unfolding narrative. They move the story line along, activate the drama, and convey nuances of character with compelling clarity. And they do it within a unique format that plays out in sequential boxes. Building on a few lines of text, comics artists craft images that establish our psychological engagement with a story. Alternating close-ups and panoramic shots, they vary the distance between us and the action, moving us into and out of scenes so that we're both participants and onlookers, actors and observers. Switching between interior and exterior views and between primary and subordinate characters, the artists set the pace of the narrative and interject moments of respite into action-packed sequences that give us time to process meaning and recognize parallels in our own lives.

Implied movement is key to the relationship between the action and the reader. The characters in a story move from panel to panel, but so do we as we duck to avoid blows or watch from hidden vantage points high above and below. This constant repositioning keeps us constantly moving. When close to the action we see wrinkled brows, hooded eyes, and clenched jaws that convey the unspoken thoughts and inner turmoil of the protagonists. When the focus pulls back, the power of their expressions is intensified by veils of atmospheric color that set the scene's emotional tone. Blistering reds, scorching yellows, and ominous blacks ensure we understand where danger lurks. Lyrical greens and blues describe environments that offer safe haven from fearsome forces. Color is associative not descriptive. By playing off intense and neutral hues, comics artists establish psychological moment. A face half cast in shadow, for example, tells us of conflicted thoughts. When color is absent, line and composition carry the evocative load. We understand that a single figure in an otherwise empty panorama must rely only on himself. A panel densely packed with figures and background objects adds pace and urgency to the visual field.

The artists who create the images—pencilers, inkers, and colorists—work in tandem. Theirs is a collaborative and interdependent process that combines the skills of highly trained and richly inventive individuals, each of whom contributes part of an integrated narrative. It takes remarkable skill to convincingly depict the body from seemingly impossible angles and a sure command of human anatomy to suggest the bulging muscles of characters clad in armor. Dramatic foreshortening and exaggerated perspective thrust figures into our world, unconstrained by the flat pages of the comic book, they hurtle into the third dimension of our space. To create these effects, comics artists draw on the best traditions of painting, caricature, and illustration. Their sources are global—from Japanese *ukiyo-e* prints and French art nouveau posters to Rembrandt, René Magritte, and skilled illustrators like Norman Rockwell and Hal Foster. And their credentials are impressive. Pratt Institute, California College of Arts and Crafts, Dartmouth University, UCLA, the Rhode Island School of Design, Birmingham Art College in England—these are just a few of the schools where the artists in this volume first honed their skills.

But comics are not just for kids who love fantasy; they do much more than entertain. Using a sophisticated visual language, they articulate personal and societal issues we all face, and they have done so since comic books first became an independent medium in the late 1930s. Captain America was born in the 1940s because the country needed a super patriot during World War II. Clad in red, white, and blue and carrying a shield emblazoned with stars and stripes, he was a crusader who went to the front with American GIs. T-Man (short for Treasury agent) battled infiltrators and saboteurs during the Cold War years of the 1950s. Simultaneously subversive and instructive, comic books function the way oral traditions do, reflecting cultural themes and universal archetypes.

The *Star Wars* series holds a special place in the comic-book world. Through the comics, we have sustained the longstanding, if imaginary, friendships we made with Luke, Leia, and Han when we saw the first movie. And we have met countless others, beings from unfamiliar cultures with unpronounceable names who joined forces with them (and us) to fight the evil Empire.

Whether consciously or subliminally, we understand from *Star Wars* that people with alien appearances and different histories can unite in common cause. And we comprehend concepts—that actions have consequences, loyalty counts, and commitment to principle must be unflinching—that help us negotiate life in the twenty-first century.

—Virginia Mecklenburg
Senior Curator,
Smithsonian American Art Museum

LEFT DETAIL

**RON FRENZ (PENCILER); TOM PALMER (INKER); MARY JO DUFFY (SCRIPT)**

*Return to Stenos*

*Star Wars*, issue no. 71, page 7

17 x 11

Brush and ink on illustration board

Marvel Comics 1983

From the collection of Jeff Jaworski

# STAR WARS ART

# COMICS

## THE PLATES

LEFT

**HOWARD CHAYKIN AND TOM PALMER**

*Star Wars*, issue no. 1, cover

17 x 11"

Brush and ink on illustration board

Marvel Comics, 1977

From the collection of David Mandel

RIGHT

**[redacted] ART**

**RICK HOBERG**

*Marvel Special Edition Featuring Star Wars*, issue no. 1, cover

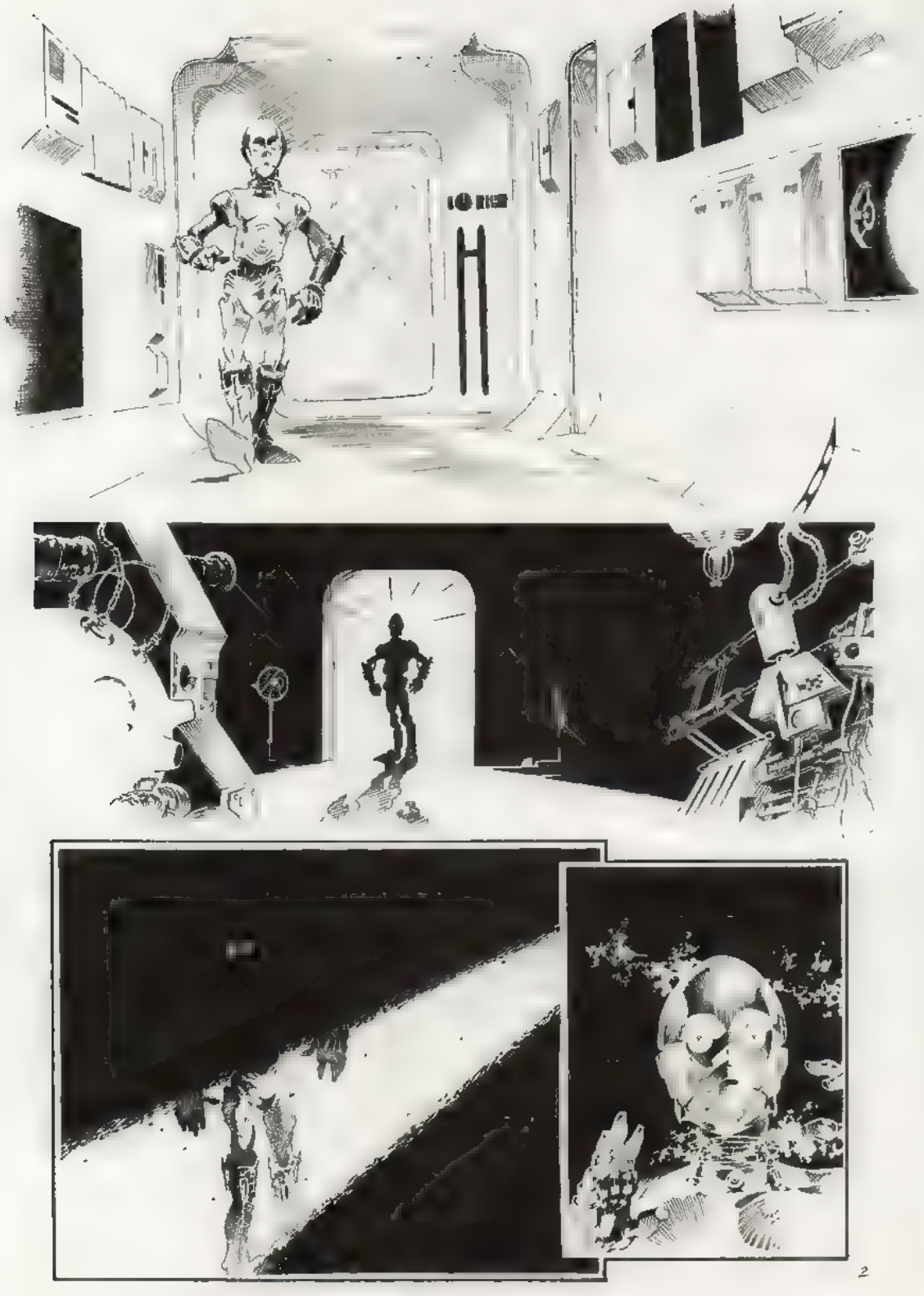
17 x 11"

Brush and ink on illustration board

Marvel Comics, 1977

From the collection of David Mandel

COCKRUM



**VATCHE MAVLIAN (PENCILER AND INKER); BRETT MATTHEWS (SCRIPT)**

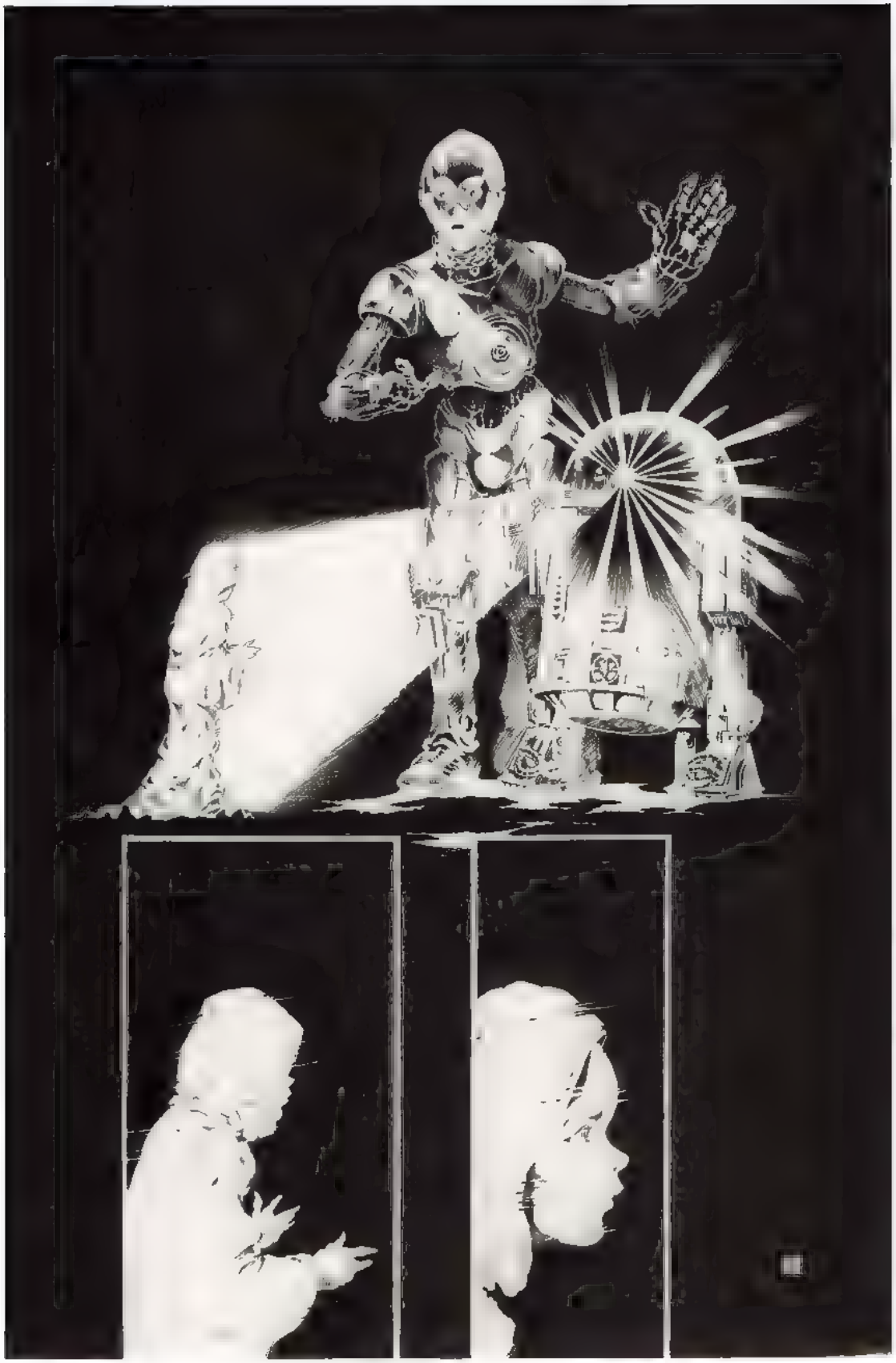
*"Free Memory*

*Star Wars Tales, issue no. 10, page 2*

17 x 11

Brush and ink on illustration board

Dark Horse Comics: 2001



**VATCHE MAVLIAN (PENCILER AND INKER); BRETT MATTHEWS (SCRIPT)**

*Free Memory*

*Star Wars Tales, issue no. 10, page 3*

17 x 14"

Brush and ink on illustration board

Dark Horse Comics, 2001

LEFT

**VATCHE MAVLIAN (PENCILER AND INKER); BRETT MATTHEWS (SCRIPT)**

*"Free Memory"*

*Star Wars Tales, issue no. 10, page 18*

17 x 14"

Brush and ink on illustration board

Dark Horse Comics, 2001

RIGHT

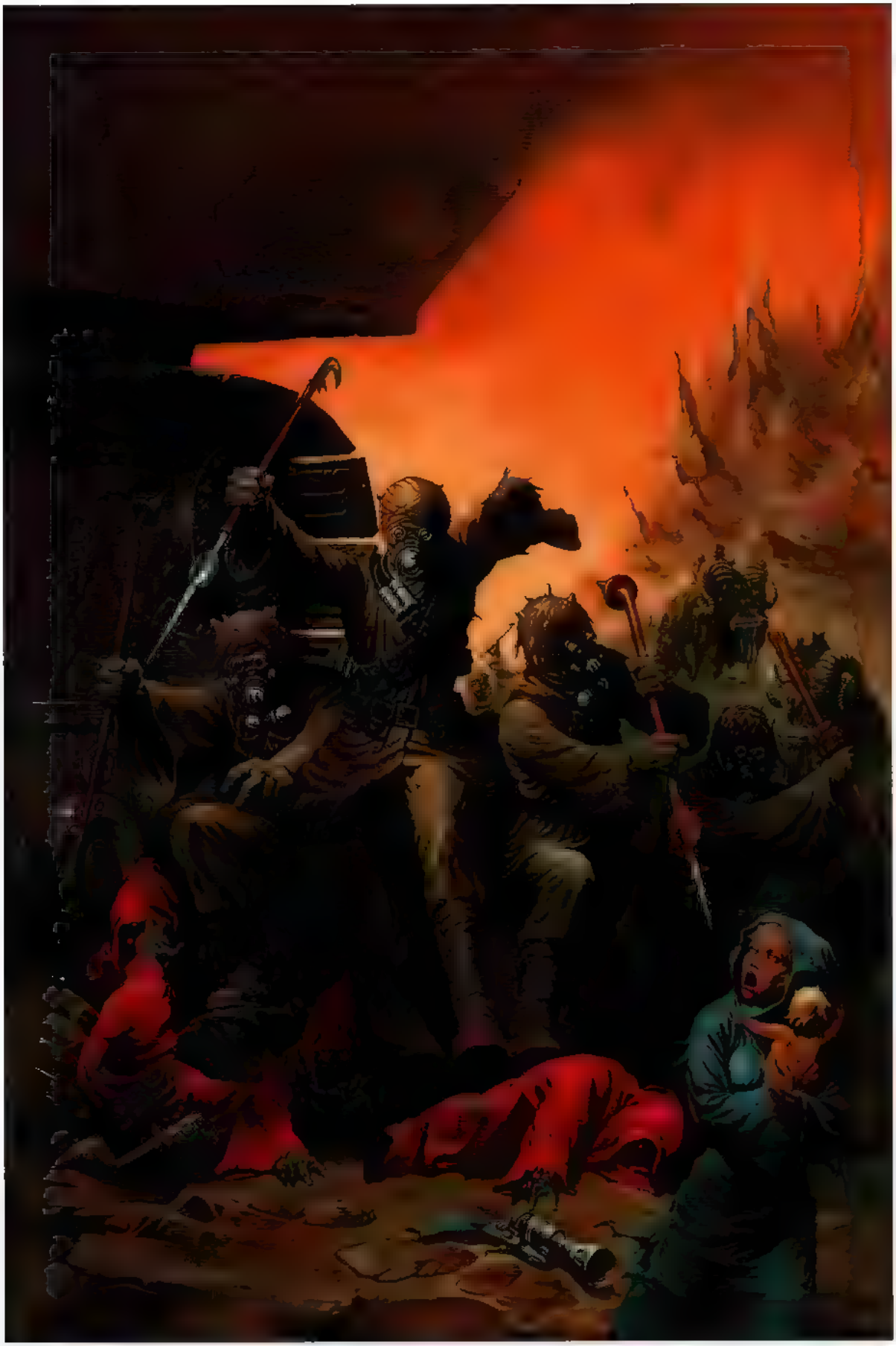
**MIKE MIGNOLA (PENCILER AND INKER); DAVE STEWART (COLORIST)**

*Untitled*

15 x 10"

Pen and ink on illustration board, with digital color

Private commission, 2010



**KEN KELLY**

*Star Wars: Republic*, issue no. 7, cover

43 x 29"

Oil on masonite board

Dark Horse Comics, 1999

**TOM RANEY AND ROD PEREIRA (PENCILERS); MARK LIPKA (INKER); TIMOTHY TRUMAN (SCRIPT)**

*Star Wars: Republic*, issue no. 7, page 6

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 1999

[redacted]

*Star Wars: Empire* issue no. 2[illegible] cover

17 x 12

Pencil on illustration board

Dark Horse Comics '00s

RIGHT

**TSUNEO SANDA**

*Star Wars Tales Volume 3 trade paperback, cover*

34 x 18"

Acrylic on canvas

Dark Horse Comics, 2003

„R. I.P.“

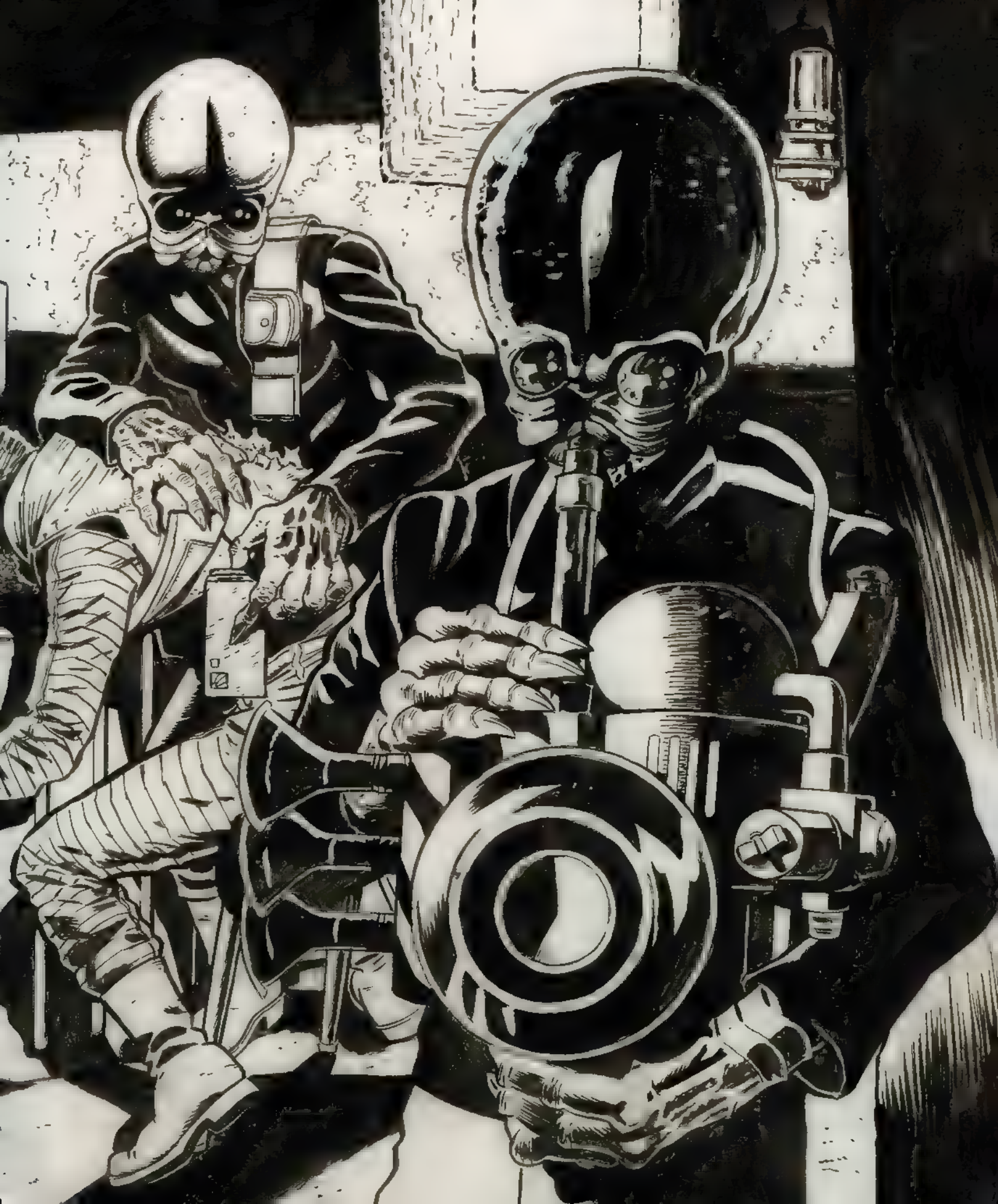
**DAVID LAPHAM**

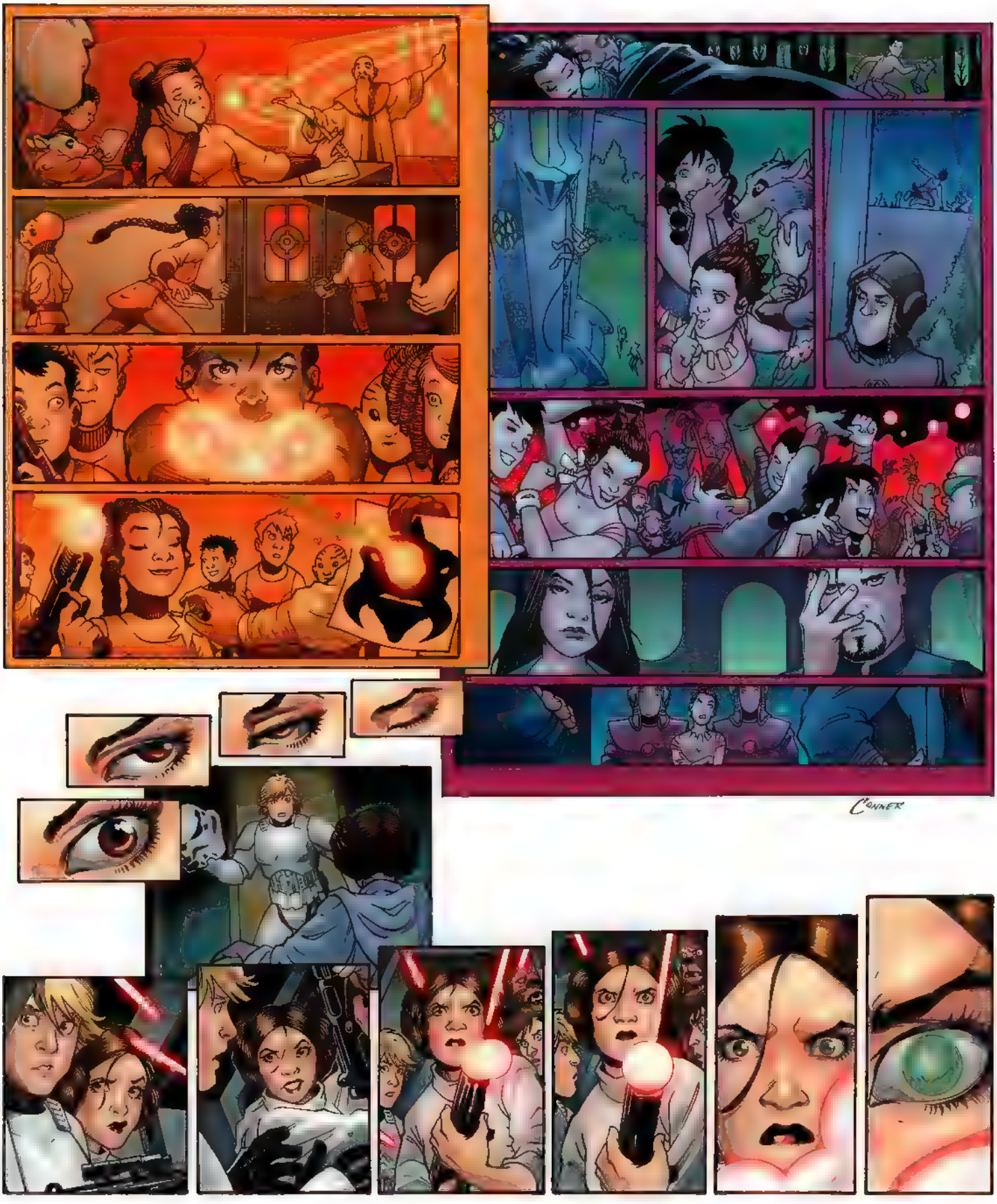
*Starving Musicians*

22 x 4"

Pencil and ink on not thick-enough-for-all-that-ink Bristol board

Private commission, 2011




CONNER

PREVIOUS SPREAD

**AMANDA CONNER (PENCILER, INKER, SCRIPT); PAUL MOUNTS (COLORIST)**

*Rebel*

Both 14 x 11"

Pen and ink on Bristol board, with digital color

Private commission, 2011

LEFT

**TOMMY LEE EDWARDS**

*Star Wars: Empire, issue no. 26, cover*

15 1/2 x 10 1/2"

Acrylics, gouache, prismacolor pencils, and pen and ink on illustration board

Dark Horse Comics, 2006

RIGHT

**CARLOS GARZON (PENCILER); EDUARDO BARRETO AND AL WILLIAMSON (INKERS)**

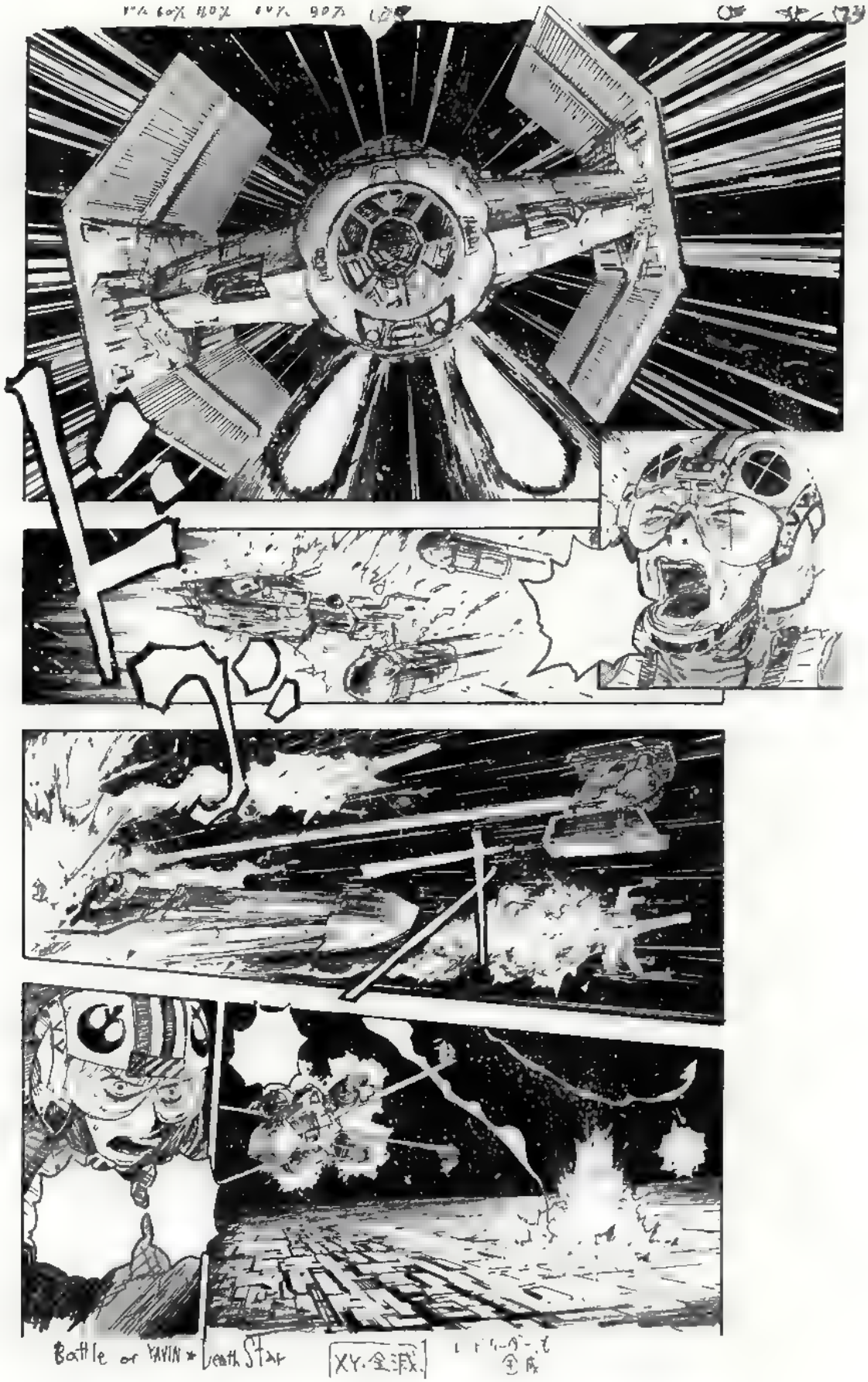
*Star Wars: A New Hope—The Special Edition, issue no. 3, page 23*

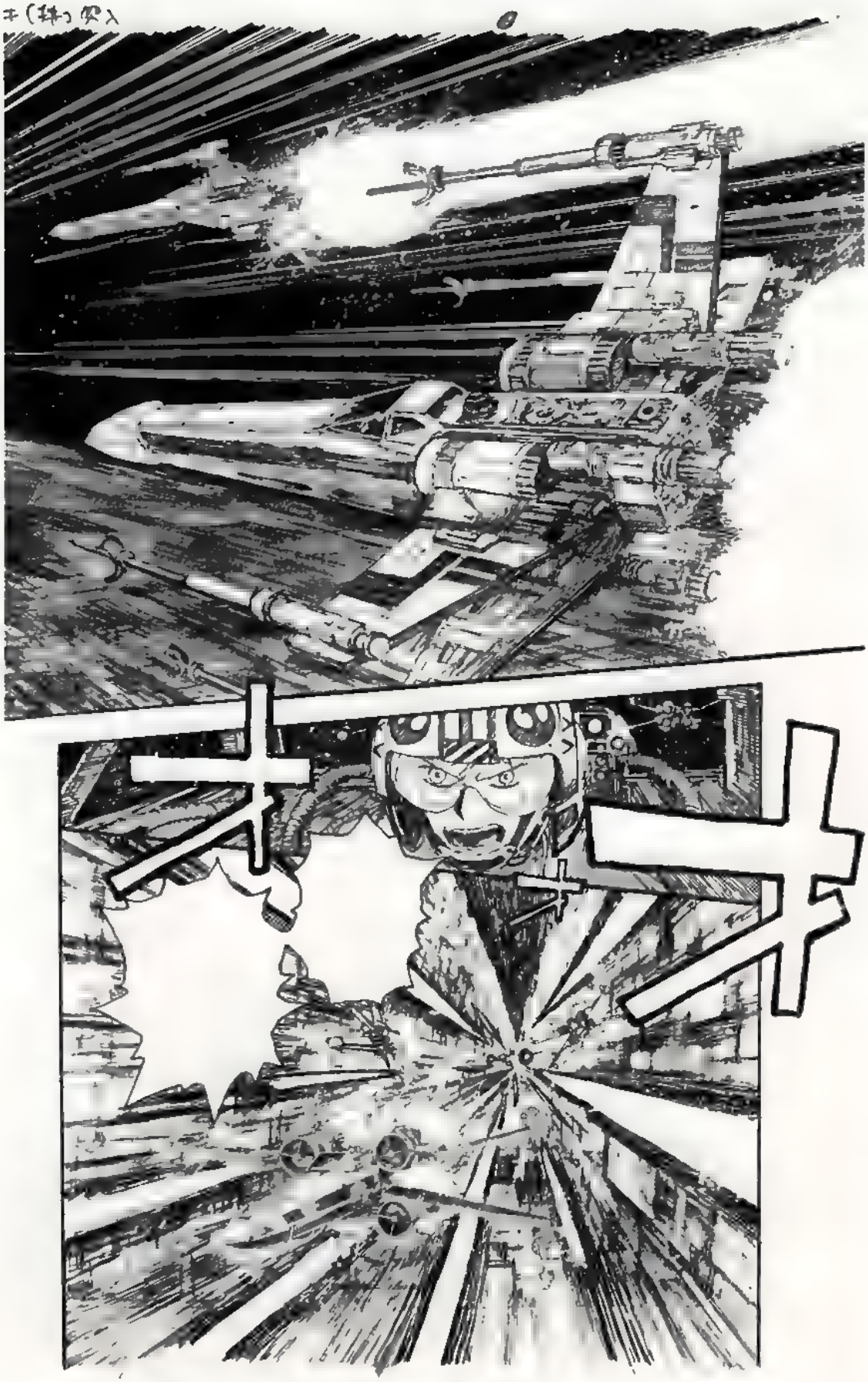
17 x 11"

Brush, pen, and ink on illustration board

Dark Horse Comics, 1997

DARK HORSE COMICS ART BOARD
STAR WARS "A NEW HOPE" 3
19
LOCK S-FOILS IN ATTACK POSITION.
WE'RE PASSING THROUGH THEIR MAGNETIC FIELD.
HOLD TIGHT!
DEAD RED LINES


Battle of YAVIN * Death Star



**HIROMOTO-SHI-ICHI**

*Perfect Cell, Part*

*Star Wars Manga Black, page 46*

6 x 10

Brush, pen, ink, and screentone on illustration board

Tokyopop, 2006

**HIROMOTO-SHI-ICHI**

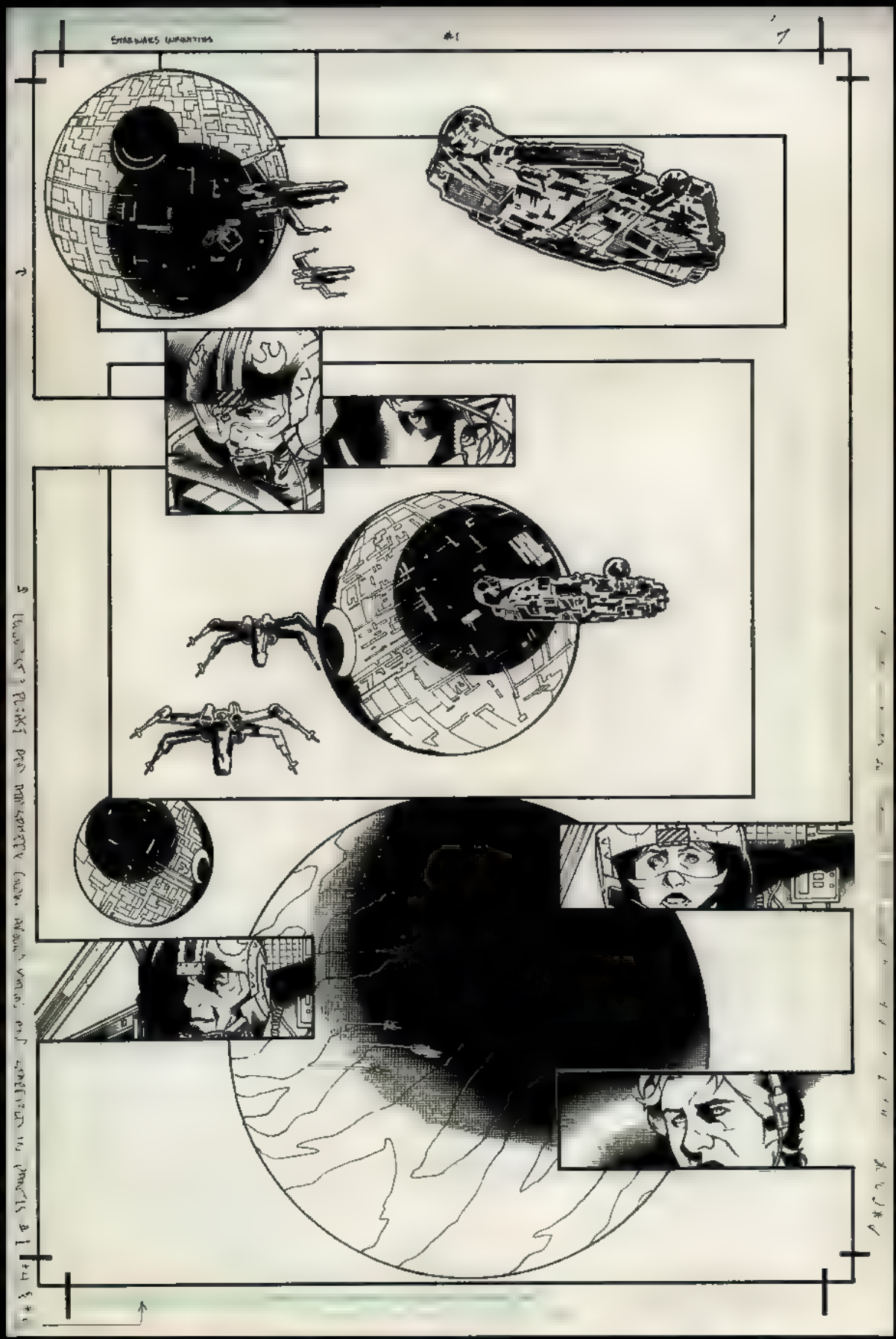
*Perfect Cell, Part*

*Star Wars Manga Black, page 18*

6 x 10

Brush, pen, ink, and screentone on illustration board

Tokyopop, 2006




RAY SNYDER (INKER);
CHRIS WARNER (SCRIPT)

*Star Wars Infinities: A New Hope*, issue no. 1, page 7

17 x 11"

Pen and ink on Strathmore board

Dark Horse Comics, 2003

RAY SNYDER (INKER); CHRIS WARNER (SCRIPT)

*Star Wars Infinities: A New Hope*, issue no. 1, page 8

17 x 11"

Pen and ink on Strathmore board

Dark Horse Comics, 2003

STAR WARS #1
8

**TONY DEZUNIGA**

*Star Wars*, unpublished interior page

17 x 11"

Brush and ink on illustration board

Marvel Comics, 1977

From the collection of David Mandel

**DAVE DORMAN**

*X-Wing Rogue Squadron. The Rebel Opposition, issue no. 3, cover*

18 x 12"

Oil and acrylic on canvas

Dark Horse Comics, 1995

**CHRIS BRUNNER (PENCILER), JASON HALL (SCRIPT)**

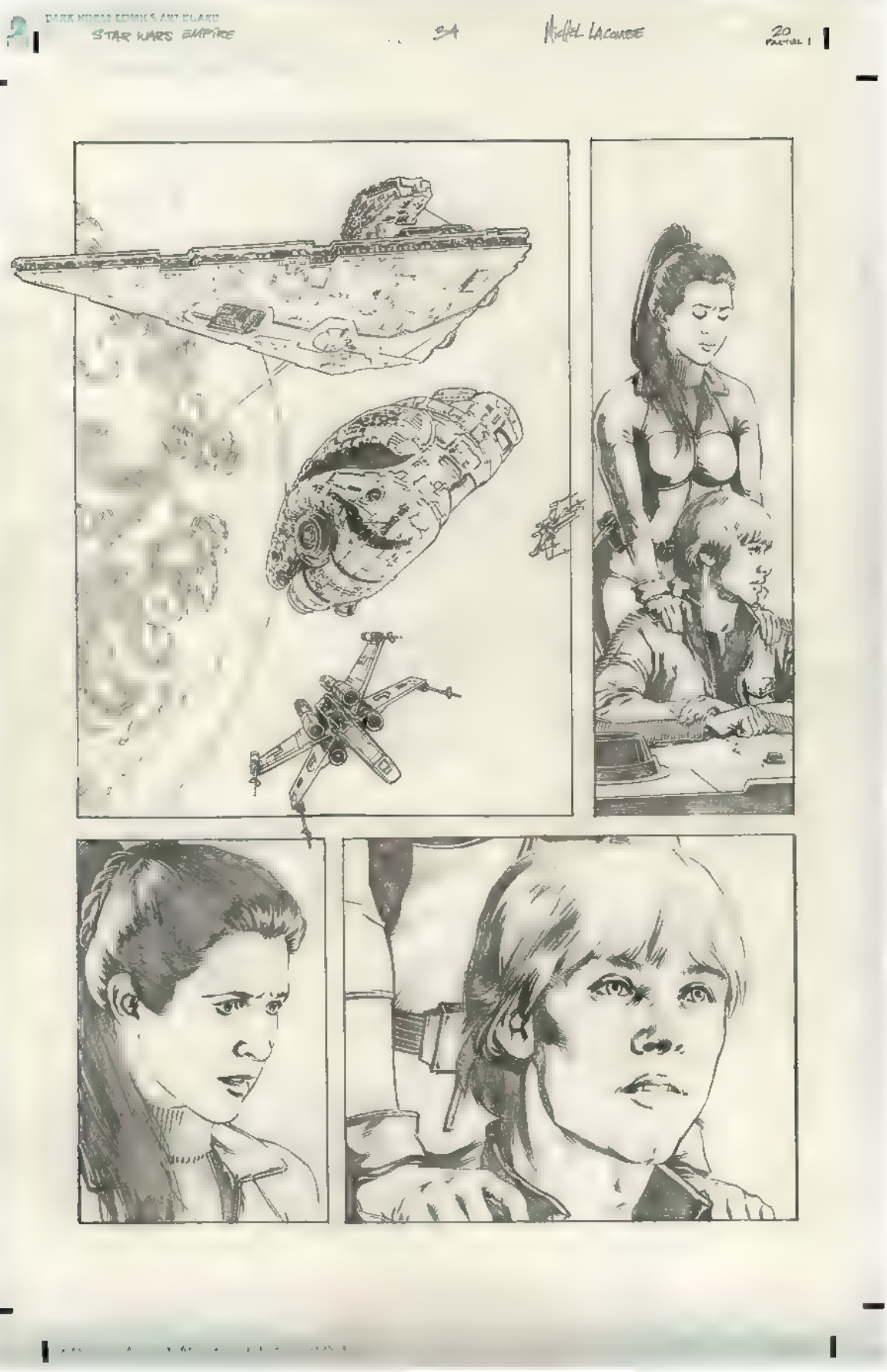
*The Princess Leia Diaries*

*Star Wars Tales*, issue no. 11, page 5

7" x 9"

Pen and ink on illustration board

Dark Horse Comics, 2002




**MICHEL LACOMBE [PENCILER]; THOMAS ANDREWS (SCRIPT)**

*In the Shadows of Their Fathers, Part 5*

*Star Wars: Empire*, issue no. 34, page 20

17 1/2 x 11 1/2"

Pencil on illustration board

Dark Horse Comics, 2005

**AL WILLIAMSON**

*Classic Star Wars*, issue no. 9 cover

7 x 11"

Brush, pen, and ink on illustration board

Dark Horse Comics, 1993

From the collection of Con Williamson

**BRET BLEVINS**

*Classic Star Wars*, issue no. 12 cover

19½ x 14"

Pencil on illustration board

Dark Horse Comics, 1993

From the collection of David Mandel

**HUGH FLEMING**

*Star Wars: Splinter of the Mind's Eye*, issue no. 1, cover

26 x 17½"

Acrylic paint and colored pencil on illustration board

Dark Horse Comics, 1995

**BRET BLEVINS**

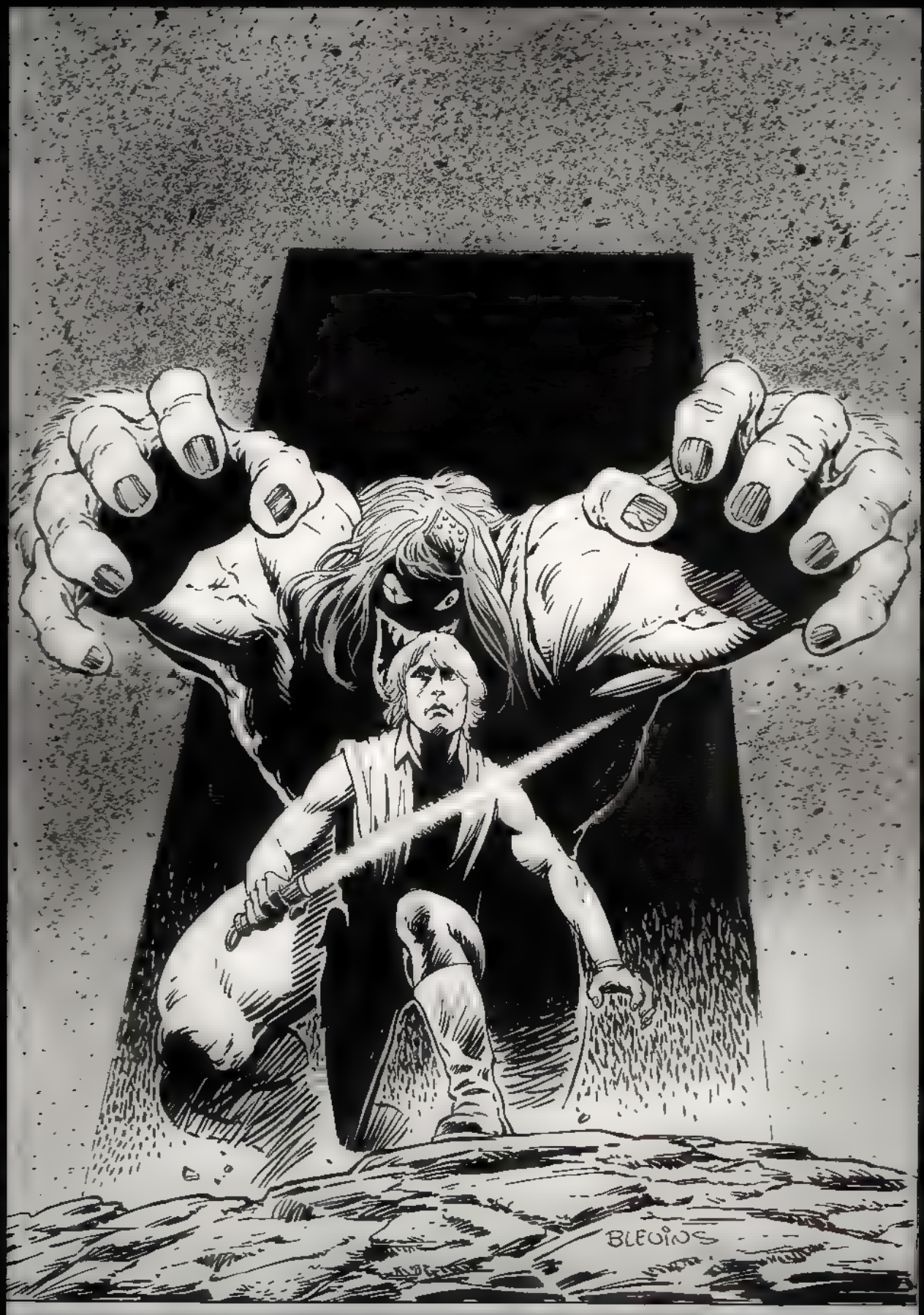
*Star Wars*, issue no. 96, cover

17 x 11"

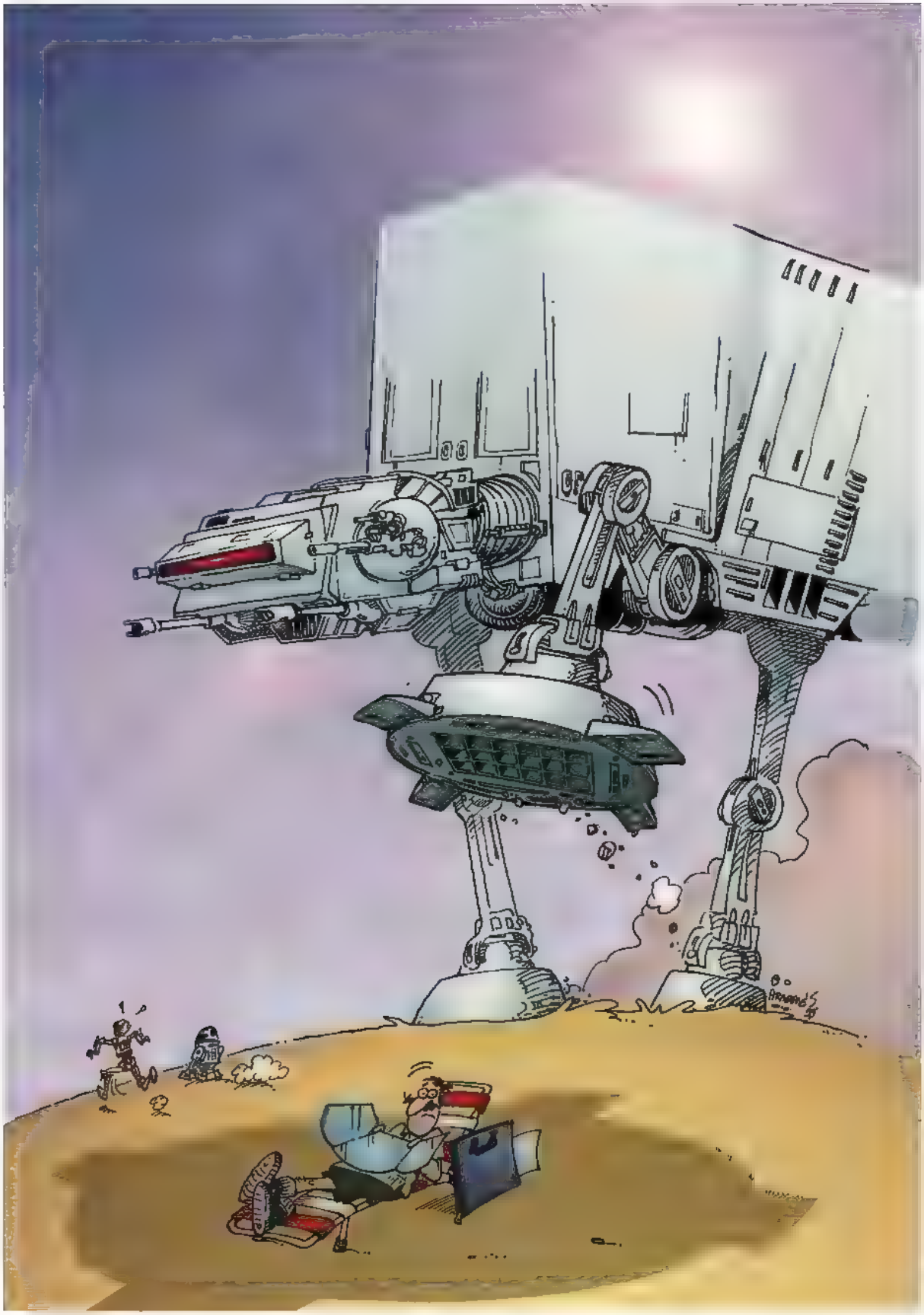
Brush and ink on illustration board

Marvel Comics, 1984

From the collection of John Nigash


BLEVINS

JOE KUBERT '11



**JOE KUBERT**

*A Short, Sweet Trip*

17 x 11"

Brush and ink on illustration board

Private commission, 2011

**SERGIO ARAGONÉS (PENCILER AND INKER), DAVE MCCAIG (COLORIST)**

*Sergio Aragones Stomps Star Wars one-shot, cover*

17 x 11"

Pen and ink on illustration board, with digital color

Dark Horse Comics, 2000

E

**DAVID MICHAEL BECK**

*Star Wars: Empire* issue no. 13, cover

17 x 12"

Pencil on illustration board

Dark Horse Comics, 2003

BIO 15

**BILL SIENKIEWICZ**

*Star Wars*, issue no. 98, cover

17 x 11"

Acrylic on illustration board

Marvel Comics, 1985

From the collection of Wade Lageose

HIROMOTO SIN-ICHI

"Perfect Doll, Part 1"

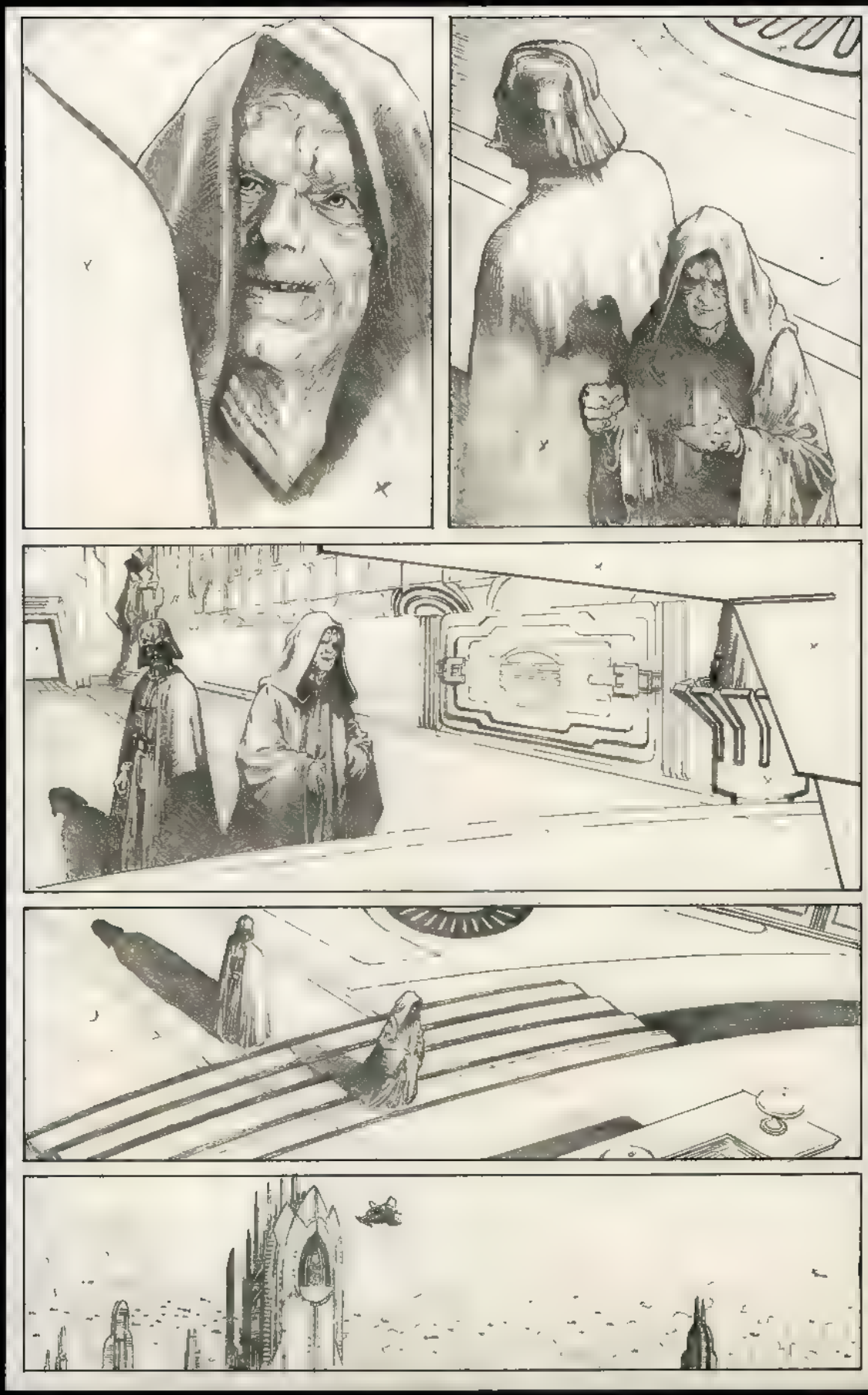
Star Wars Manga: Black, page 17

11" x 16"

Sketch, pen, ink, and watercolor on paper

Private collection

Malaysia, 2005



DOUG WHEATLEY (PENCILER);
NICK MARRIOTT (SCRIPT)

"Dire Harvest, Part 1"

*Star Wars: Dark Times, Issue #15*

page 3

11 x 17"

Pencil on Illustration board

Light Table Comics (2015)

GWAAHHRROO!

SPTAK
...WURRRAH?
...URRHF...

PREVIOUS SPREAD

**PAUL POPE**

*PROBOT*

Both 24 x 18"

Brush and ink on illustration board, with digital color

Private commission, 2011

LEFT

**AL WILLIAMSON AND CARLOS GARZON (PENCILERS AND INKERS); ARCHIE GOODWIN (SCRIPT)**

*The Empire Strikes Back: Battleground Hoth*

*Star Wars*, issue no. 40, page 17

17 x 11"

Brush, pen, and ink on illustration board

Marvel Comics, 1980

From the collection of Carl Williamson

RIGHT

**AL WILLIAMSON AND CARLOS GARZON (PENCILERS AND INKERS); ARCHIE GOODWIN (SCRIPT)**

*"The Empire Strikes Back: Battleground Hoth"*

*Star Wars*, issue no. 40, page 17

7 x 11"

Brush, pen, and ink on illustration board

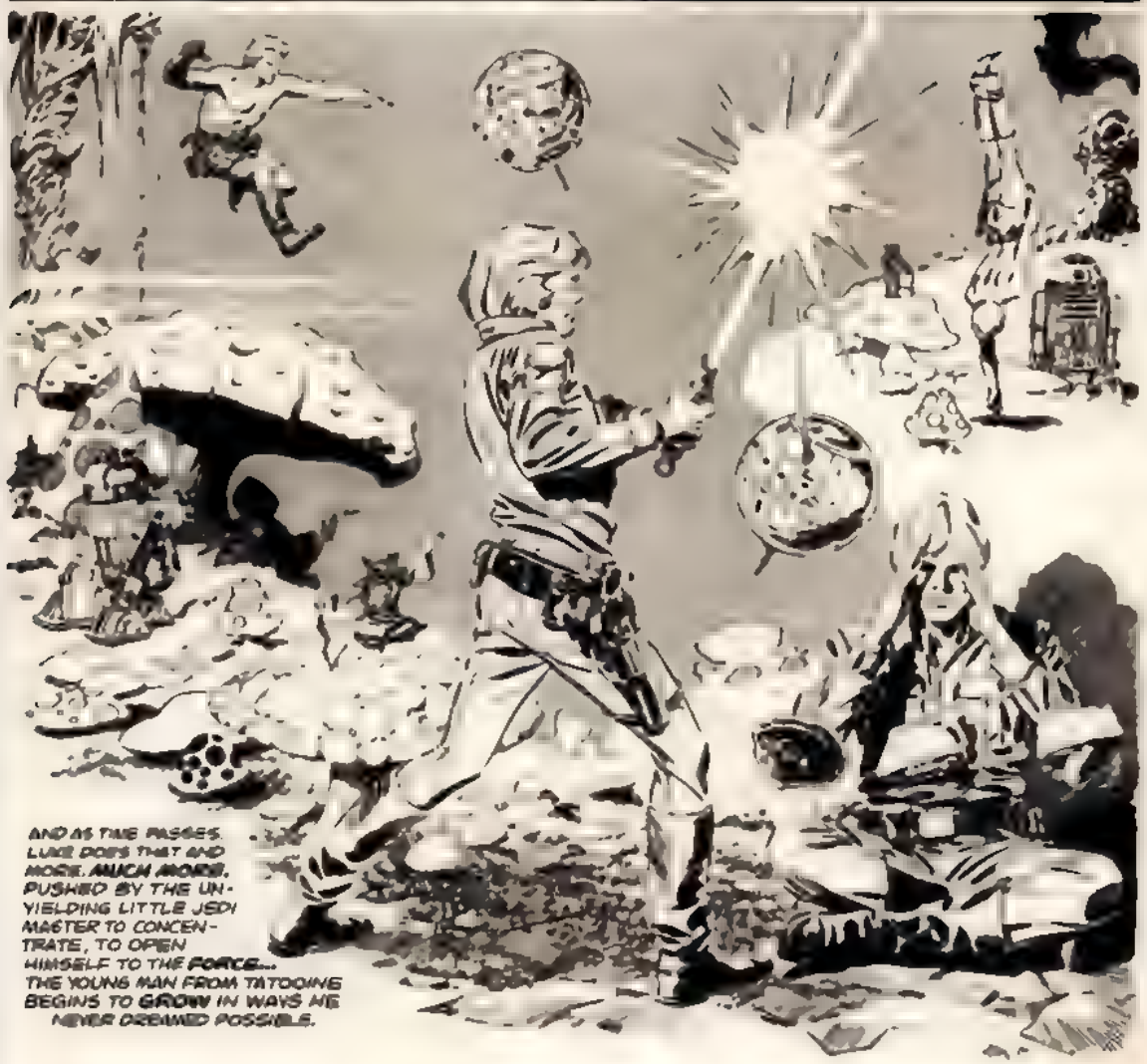
Marvel Comics, 1980

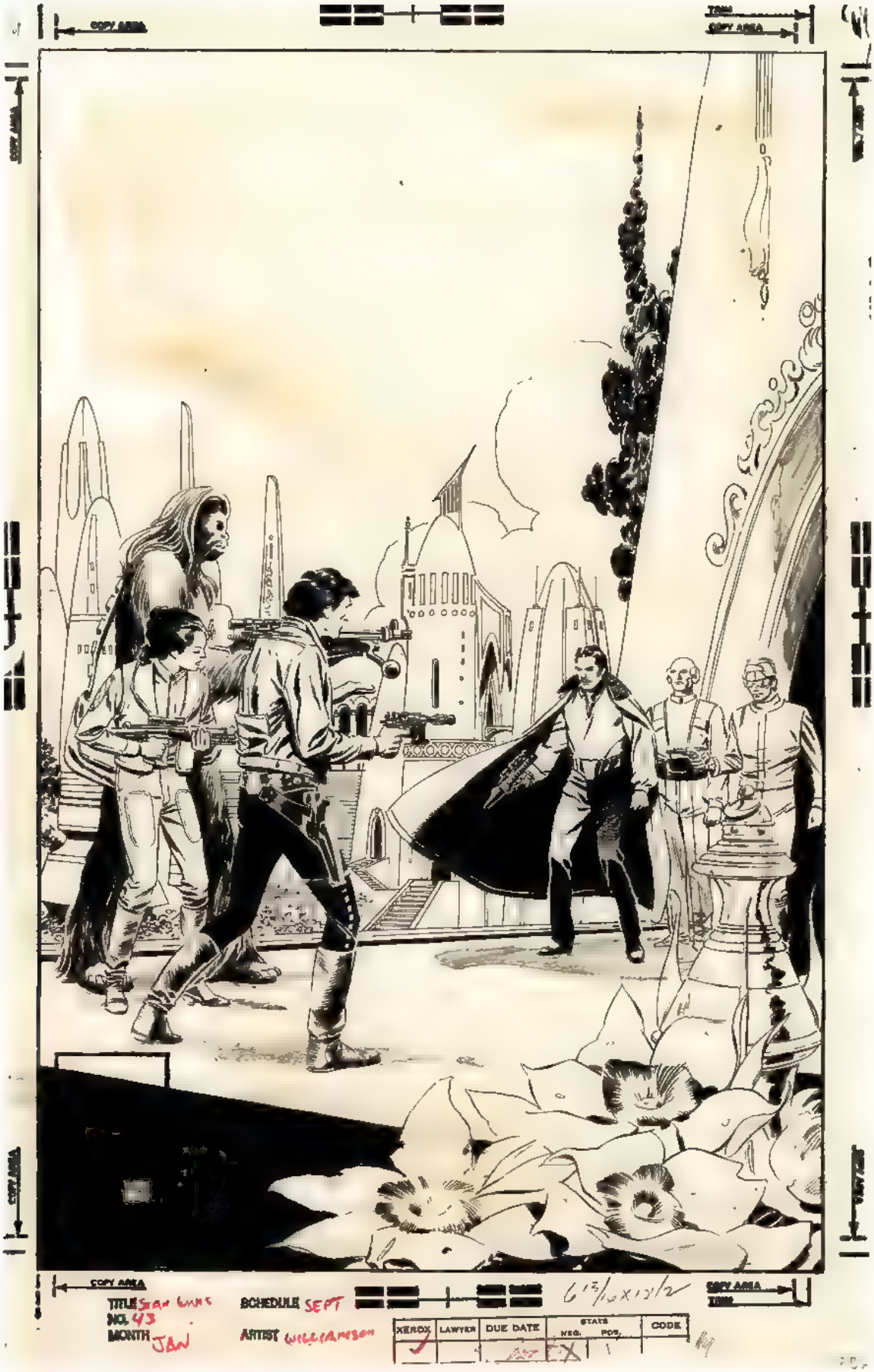
From the collection of Carl Williamson

FOR LONG MOMENTS, LUKE IS TOO STUNNED TO MOVE. UNTIL A CHILLING VIBRATION SHAKES THE WRECKAGE OF HIS CRAFT...
STILL IN ONE PIECE... ALL THIS SNOW LESSENED THE IMPACT, B-BUT... GOT TO GET OUT OF HERE...
SOMETHING'S COMING...
WITHIN HIS WALKER, GENERAL VEERS SMILES. THE REBEL DEFENSE AND EVACUATION ARE ABOUT TO CRUMBLE...
INCREASE SPEED--
WE ARE AT POINT 8.2.5, SIR... COMING WITHIN RANGE OF THEIR POWER GENERATOR.
--AND CRUSH ANYTHING THAT GETS IN OUR WAY!

AL WILLIAMSON AND CARLOS GARZON (PENCILERS AND INKERS); ARCHIE GOODWIN

JEFF SMITH (PENCILER AND INKER), STEVE HAMAKER (COLORIST)


AND AS TIME PASSES, LUKE DOES THAT AND MORE. MUCH MORE. PUSHED BY THE UNYIELDING LITTLE JEDI MASTER TO CONCENTRATE, TO OPEN HIMSELF TO THE FORCE... THE YOUNG MAN FROM TATOOINE BEGINS TO GROW IN WAYS HE NEVER DREAMED POSSIBLE.




EF1

**TIM SALE (PENCILER, INKER); DAVE STEWART (COLORIST)**

*Teaching by Demonstration*

15 x 10"

Brush, pen, and ink wash on illustration board, with digital color

Private commission, 2011

BRUSH AND PEN REAL (0 AIL

**AL WILLIAMSON AND CARLOS GARZON**

*Star Wars*, issue no. 43, cover

17 x 11"

Brush, pen, and ink on illustration board

Marvel Comics, 1981

From the collection of Cori Williamson

F ‹

**JOHN CASSADAY**

*Escape from the Carbon Freeze*

15¾ x 10 ½"

Pen and ink on illustration board with digital color

Private commission, 2011

RIGHT

**HIROMOTO-SIN-ICHI**

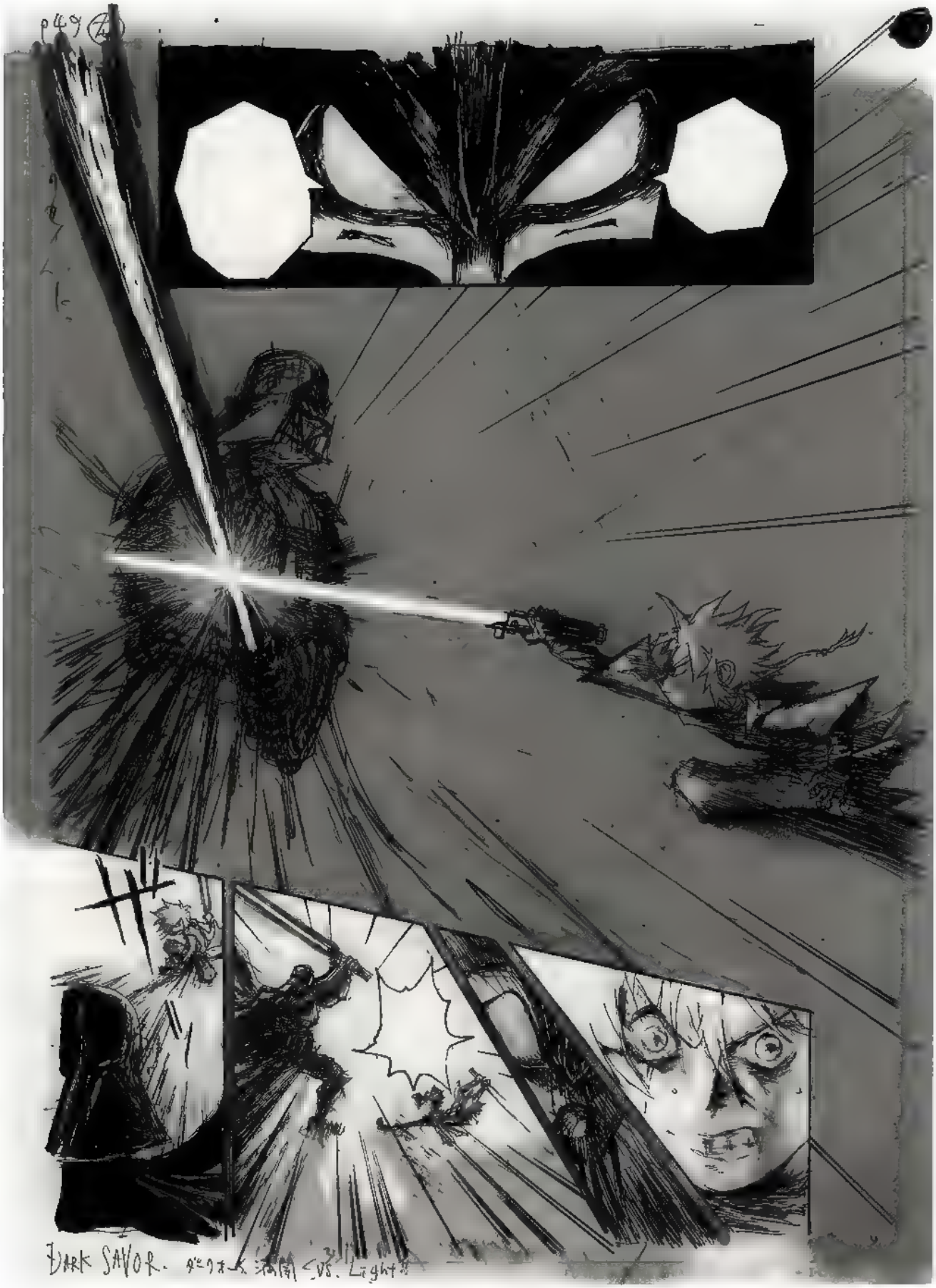
*Perfect Evil, Part 1*

*Star Wars Manga: Black, page 49*

14 x 10"

Brush, pen, ink, ink wash, and correction fluid on illustration board

Tokyopop, 2006


p49
DARK SAVOR.

**[PENCILER AND INKER]; ROB WILLIAMS [SCRIPT]**

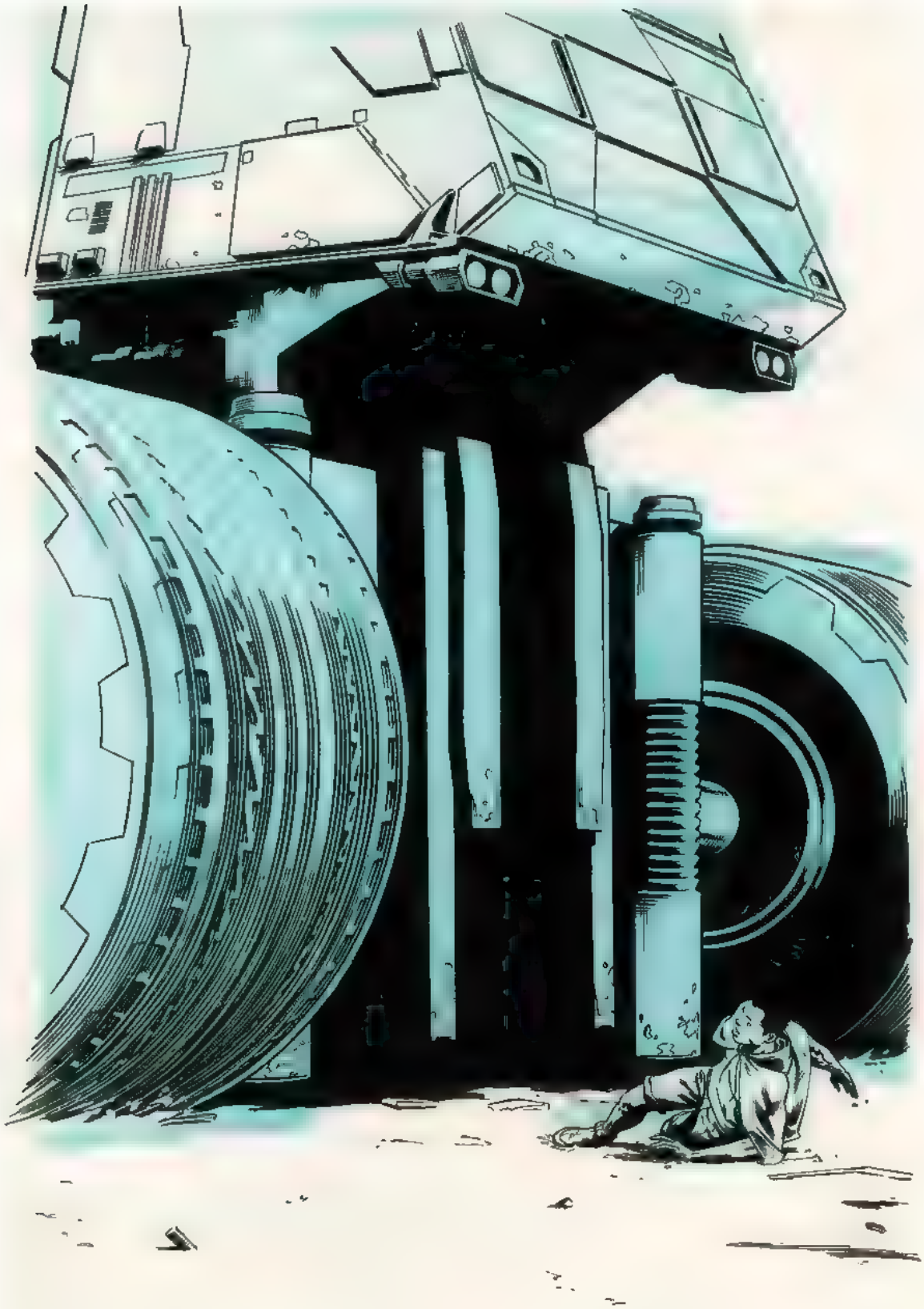
*The Ahanisca Gambit: Part 1*

*Star Wars: Rebellion*, issue no. 6, page 3

11 ¼ x 8½

Pen and ink on illustration board

Dark Horse Comics, 2007




**MICHEL LACOMBE (PENCILER AND INKER); ROB WILLIAMS (SCRIPT)**

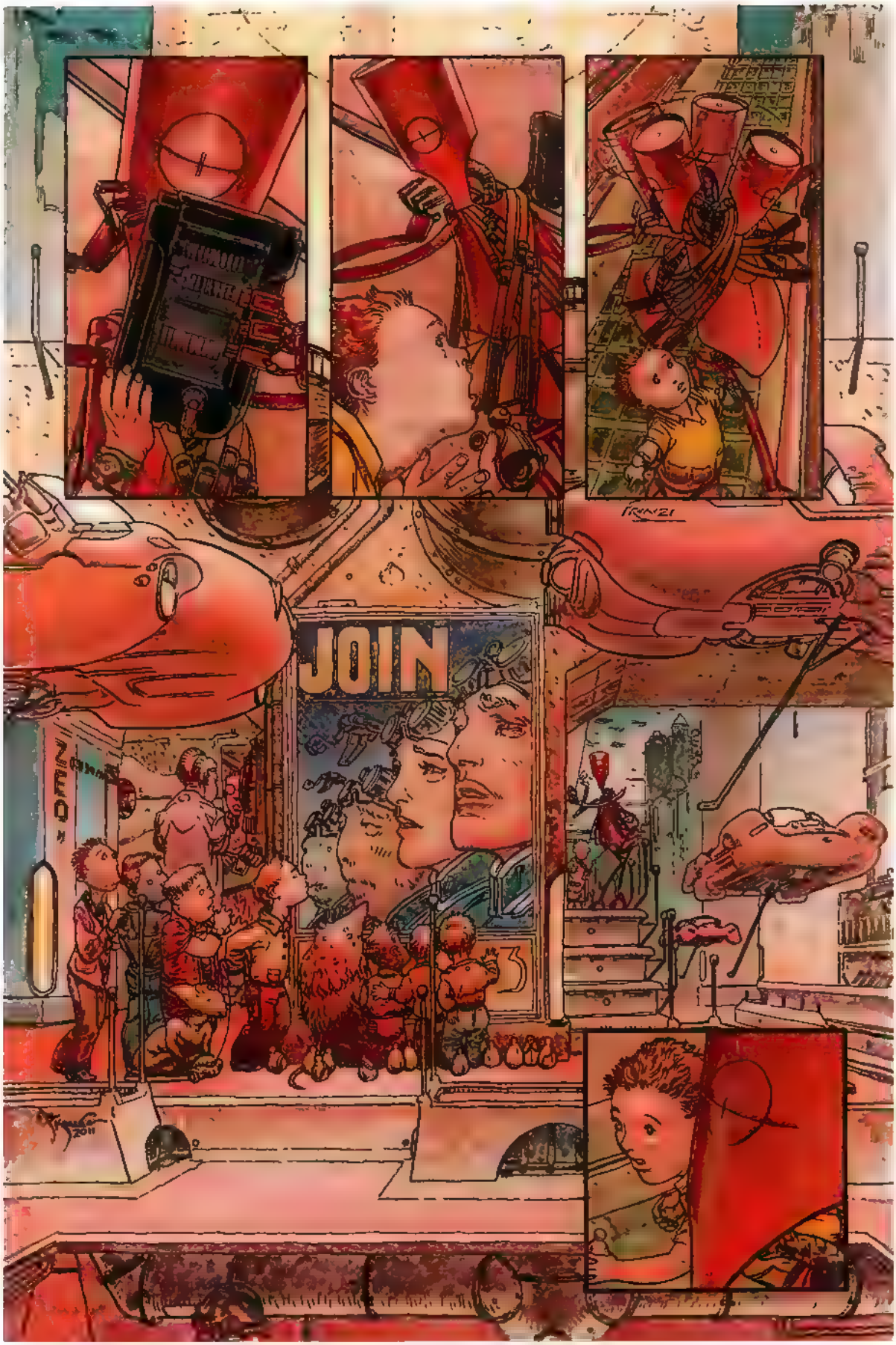
*The Ahakista Gambit, Part 1*

*Star Wars: Rebellion*, issue no. 6, page 7

11 ½ x 8½"

Pen and ink on illustration board

Dark Horse Comics, 2007


JOIN
NEO

**MIKE KALUTA**

*War Orphans: Day Trip*

17" x 11"

Pen and ink on illustration board, with watercolor

Private commission, 2001

RIGHT

**KILIAN PLUNKETT (PENCILER AND INKER); NATHAN WALKER (SCRIPT)**

*First Impressions*

*Star Wars Tales*, issue no. 15, page 5

5" x 8"

Pen and ink on illustration board

Dark Horse Comics, 2003

Right

[redacted]

*Solo Encounter Beyond the Bifrost Horizon*

10 ¼ x 13 ¾"

Pencil comp, digitally painted in Photoshop

Private commission, 2011

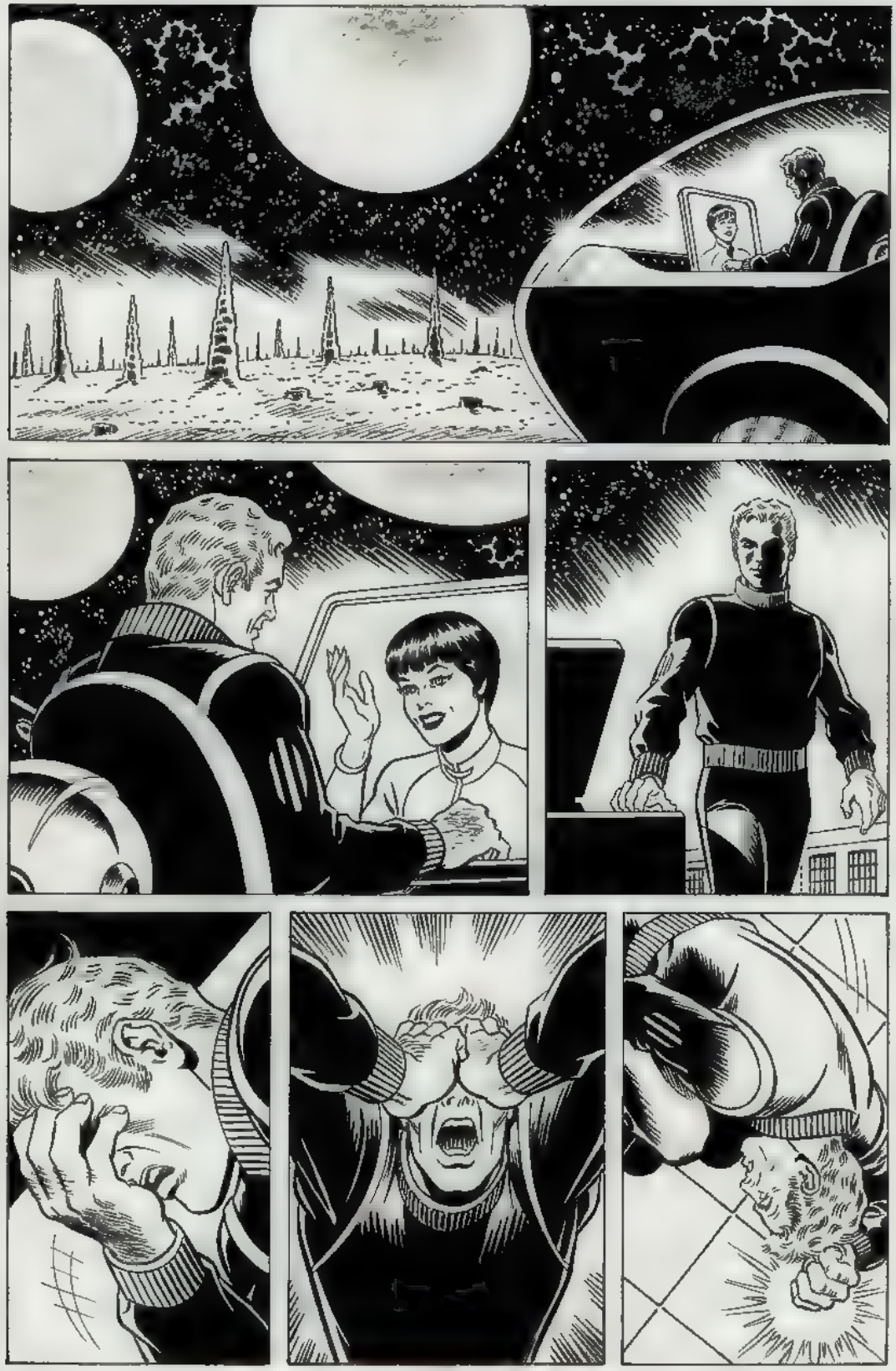
**HUGH FLEMING**

*Star Wars, Shadows of the Empire issue no. 2 cover*

24 x 16"

Acrylic paint and colored pencil on illustration board

Dark Horse Comics, 1996



**JOHN ROMITA SR.**

*Untitled*

10 x 7"

Pen and ink on illustration board

Private commission, 2011

**JOHN ROMITA SR**

*Untitled*

10 x 7"

Pen and ink on illustration board

Private commission, 2011

RIGHT

**RICK LEONARDI (PENCILER); MARK LIPKA (INKER); RICH HEDDEN (SCRIPT)**

*Three Against the Galaxy*

*Star Wars Tales, issue no. 3, page 1*

8 x 12"

Pen and ink on illustration board

Dark Horse Comics, 2000

STAR WARS TALES
#3
HAZY SMOKE
GRISOM V
Mark Crilley

LEFT

**KILIAN PLUNKETT (PENCILER); P. CRAIG RUSSELL (INKER); JOHN WAGNER (SCRIPT)**

*Star Wars: Shadows of the Empire, issue no. 4, page 19*

13 x 9"

Pen and ink on illustration board

Dark Horse Comics, 1996

RIGHT

**HUGH FLEMING**

*Star Wars Galaxy magazine, issue no. 7, cover*

23 x 16"

Acrylic paint and colored pencil on illustration board

Topps, 1996

**DAVE DORMAN**

*Star Wars: Tales of the Jedi: Knights of the Old Republic* issue no. 4 cover

20 x 14"

Oil on canvas

Dark Horse Comics, 1994

**AL WILLIAMSON AND CARLOS GARZON (PENCILERS AND INKERS); ARCHIE GOODWIN (SCRIPT)**

*In the Hands of Jabba the Hutt*

*Star Wars: Return of the Jedi* pin-up illustration

7 x 5"

Brush, pen and ink on illustration board

Marvel Comics, 1983

From the collection of Al Williamson

**ARTHUR ADAMS**

*Untitled*

11 x 17

Pen and ink on Bristol board

Private commission 2011

**TERRY BODSON (PENCILER); KEVIN HOWLAN (INKER); MIKE BARON (SCRIPT)**

*Star Wars: Dark Force Rising, issue no. 5, page 22*

17 x 11"

Pen and brush and ink on illustration board

Dark Horse Comics, 1997

**DAVE DORMAN**

*Star Wars: Dark Empire II, issue no. 3, cover*

20 x 14"

Oil on canvas

Dark Horse Comics, 1995

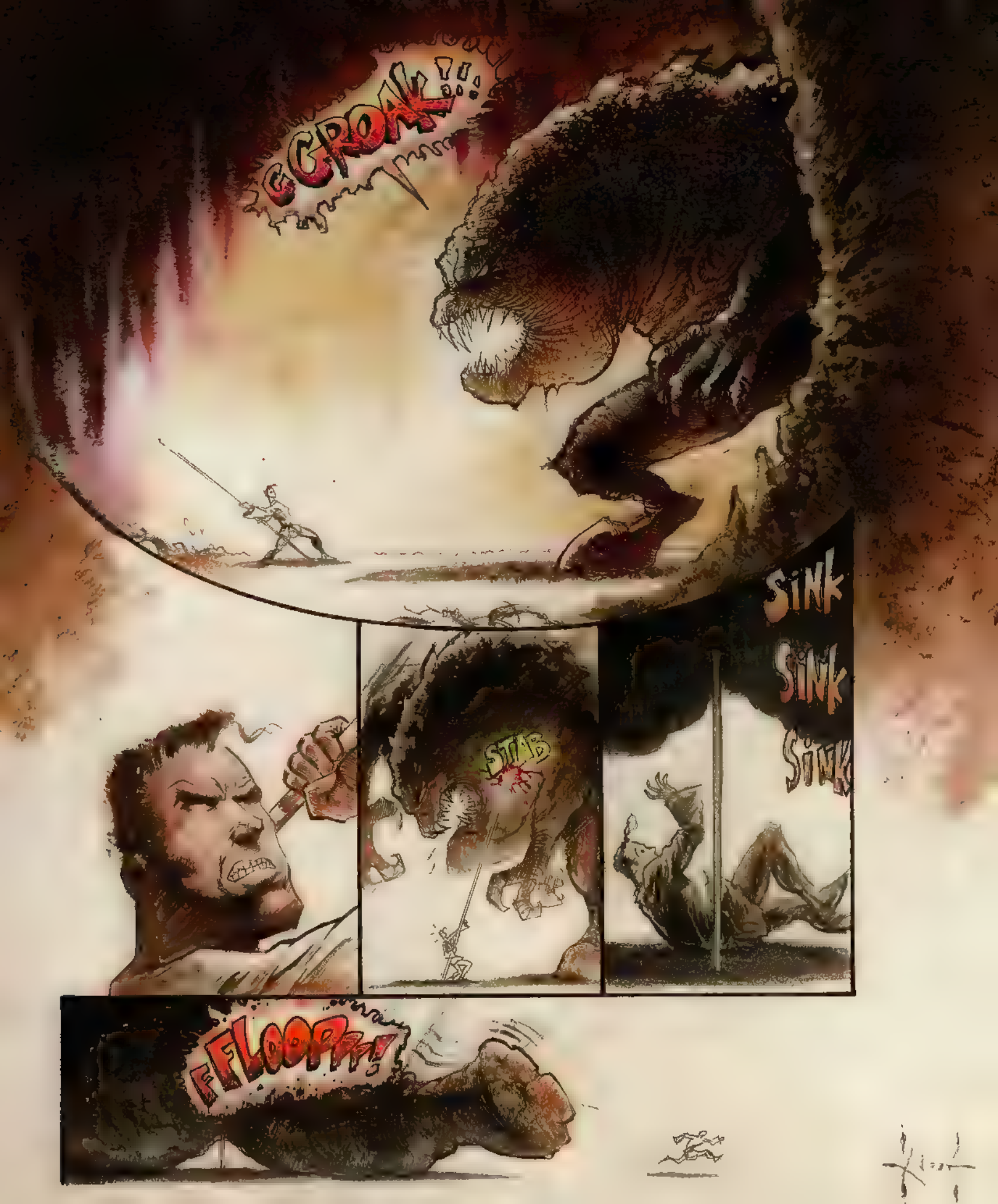
**SAM KIETH**

*Rancor on a Stick*

Both 2[illegible] x 10[illegible]"

Ink, colored pencil, marker, watercolor, acrylic, sand, gel medium, and human hair on illustration board

Privately commissioned, 201[illegible]


GGROAK!!!
SINK
SINK
SINK
STAB
FFLOOPP!!

**P. CRAIG RUSSELL**

*The Princess in the Deep Woods*

15 x 10"

Brush, pen, ink, and colored pencil on illustration board

Private commission, 2011

**RON FRENZ (PENCILER), M. HANDS (INKER), MARY JO DUFFY (SCRIPT)**

*Diplomacy*

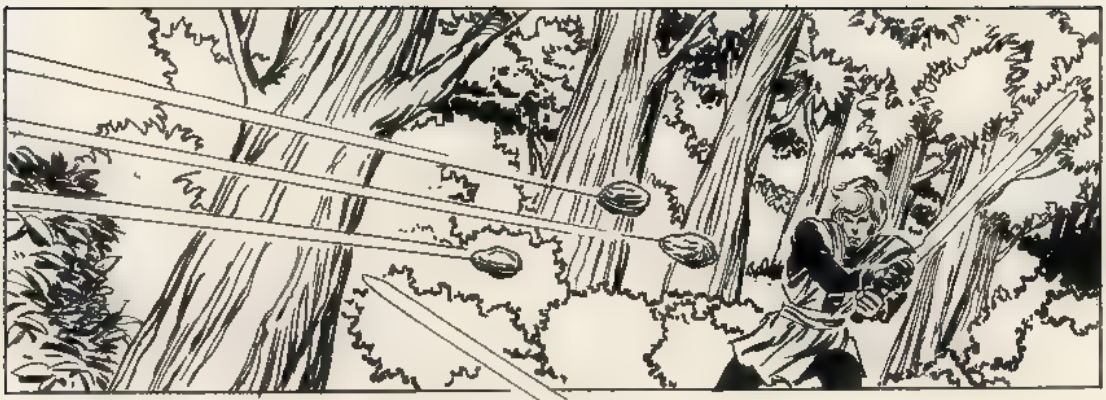
*Star Wars*, issue no. 82, page 3

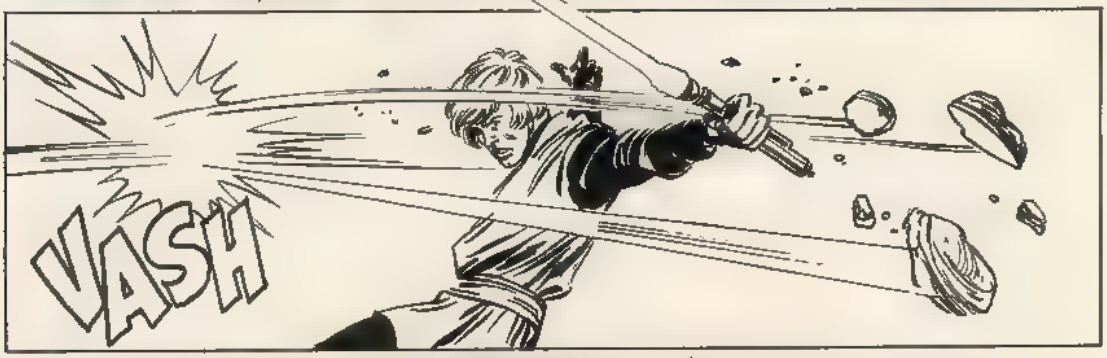
17 x 11"

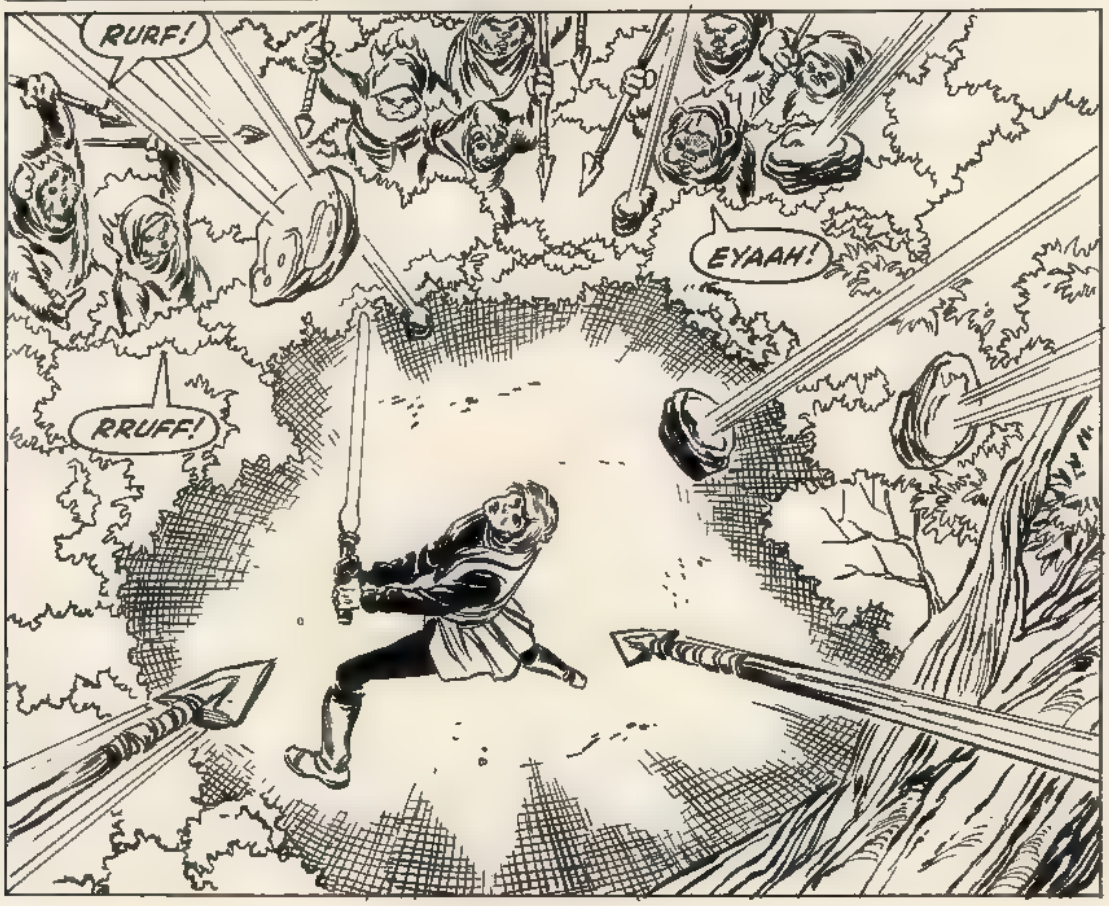
Brush, pen, and ink on illustration board

Marvel Comics, 1984

From the collection of Guy Van Gompel




VASH


RURF!
EYAAH!
RRUFF!

EF

**AL WILLIAMSON (PENCILER AND INKER); ARCHIE GOODWIN (SCRIPT)**

*"The Bounty Hunter of Ord Mantell"*

*Classic Star Wars, issue no. 1, page 7*

17 x 11"

Brush, pen, and ink on illustration board

Dark Horse Comics, 1992

From the collection of Cori Williamson

RIGHT

**RYAN SOOK**

*Breaking Points*

24 x 18"

Pen and ink on illustration board with digital color

Private commission, 2011

**ADAM HUGHES**

*Star Wars, Purge one-shot, cover*

18 x 12"

Pen and ink on illustration board

Dark Horse Comics, 2005

**DAVE DORMAN**

*Star Wars, Crimson Empire, issue no. 3, cover*

20 x 14"

Oil on canvas

Dark Horse Comics, 1998

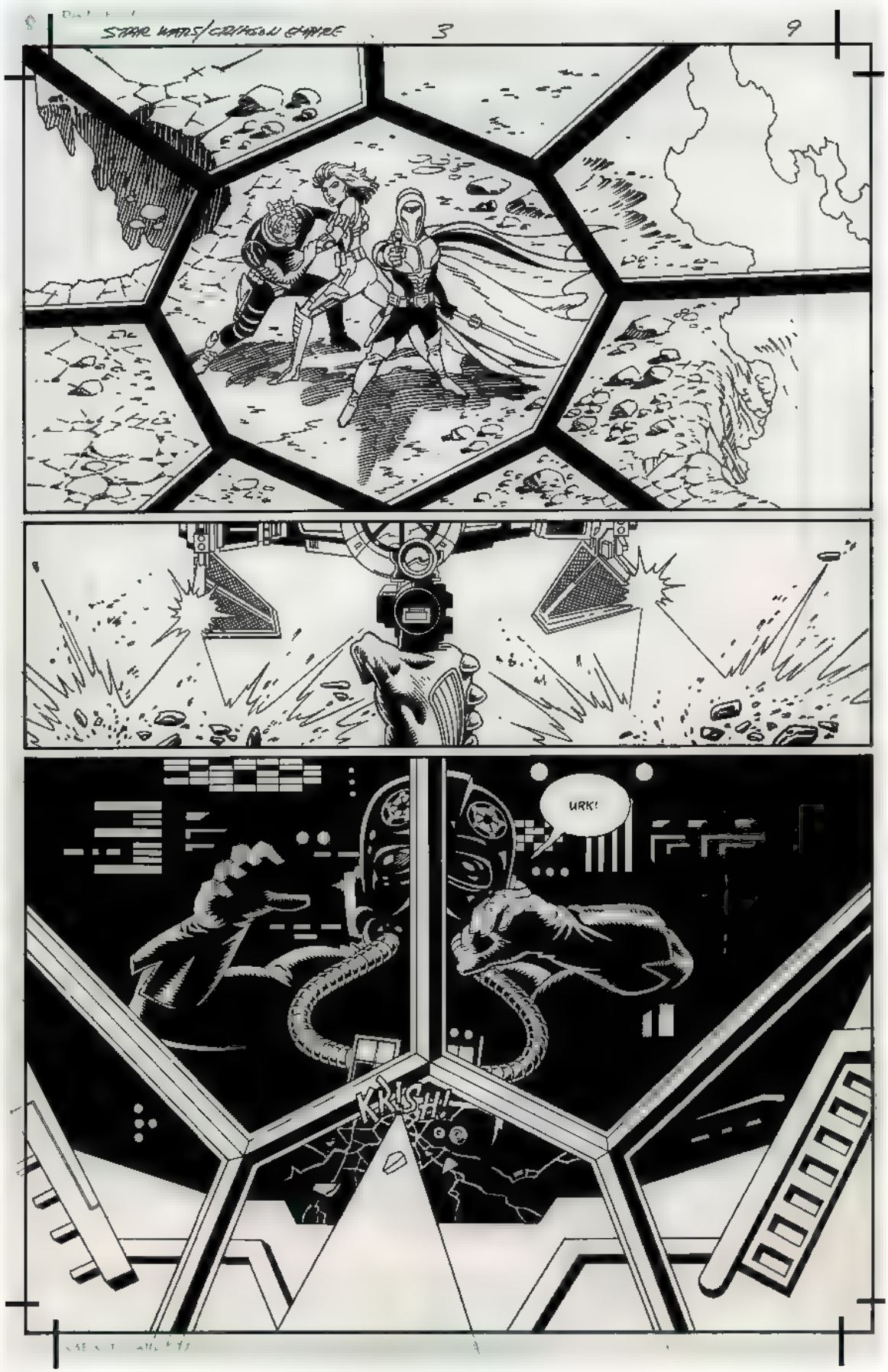
**PAUL GULACY (PENCILER); P. CRAIG RUSSELL (INKER); MIKE RICHARDSON AND RANDY STRADLEY (SCRIPT)**

*Star Wars, Crimson Empire, issue no. 3, page 9*

17 x 11

Pen and ink on illustration board

Dark Horse Comics, 1998



**PAUL GULACY (PENCILER); P. CRAIG RUSSELL (INKER); MIKE RICHARDSON AND RANDY STRADLEY (SCRIPT)**

*Star Wars: Crimson Empire, issue no. 5, page 4*

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 1998

**GEORGE PÉREZ**

*Untitled*

17 x 11

Pen and ink on illustration board

Private commission, 2011

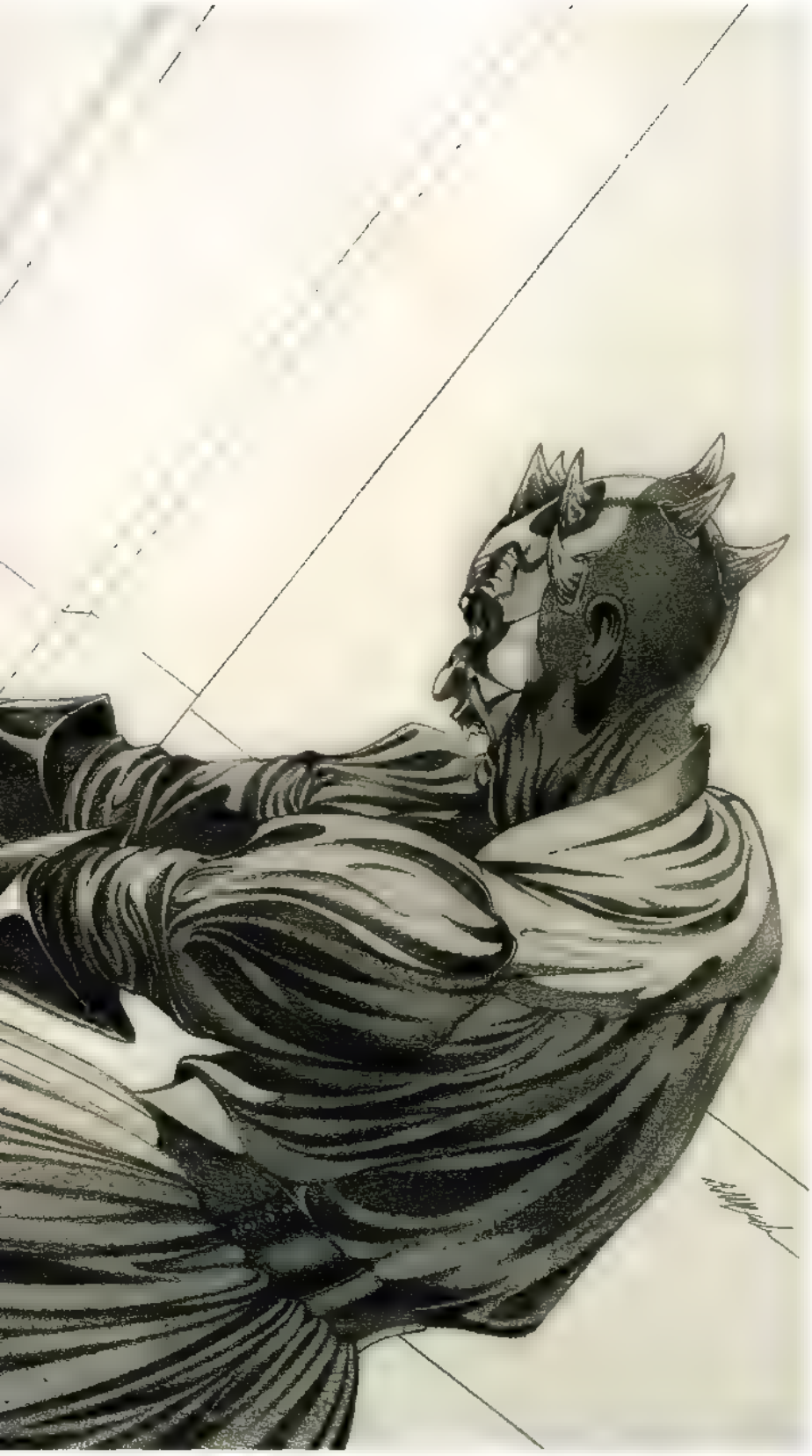
[illegible]

*Star Wars Episode I: The Phantom Menace* adaptation issue no. 2 cover

23 x 15

Acrylic paint with colored pencil on illustration board

Dark Horse Comics, 1999



**DAVID MICHAEL BECK**

*Unpublished Dark Horse Comics cover art*

12 x 17"

Pencil on illustration board

MARTIN EMELAND (PENCILER); EDWARD M. SIMON (INKER); HENRY GILROY (SCRIPT)

*Star Wars Episode I: Obi-Wan Kenobi: one-shot, page 15*

11" x 17"

Pen and ink on Wrecking Crew; Dark Horse Comics, 1999

MARTIN EGELAND (PENCILER); HOWARD M. SHUM (INKER); HENRY GILROY (SCRIPT)

*Star Wars: Episode I: Obi-Wan Kenobi* one-shot, page 28

11" x 17"

[illegible]

LEFT

**MARTIN BIGELAND;**
**HOWARD SIMON MARKEN**

Marvel magazine presentation of *Star Wars* no. 1/2, page 4

18" x 11"

Pen and ink on Bristol board, 1978

RIGHT

**DOUG FLEMING**

*Star Wars Episode I: The Phantom Menace* adaptation, issue no. 0, page 1

21 x 14"

Acrylic paint with colored pencil on illustration board

Dark Horse Comics, 1999

**TIM BRADSTREET**

*Star Wars Episode I: Queen Amidala one-shot, cover*

17 x 11"

Brush and ink on illustration board

Dark Horse Comics, 1999

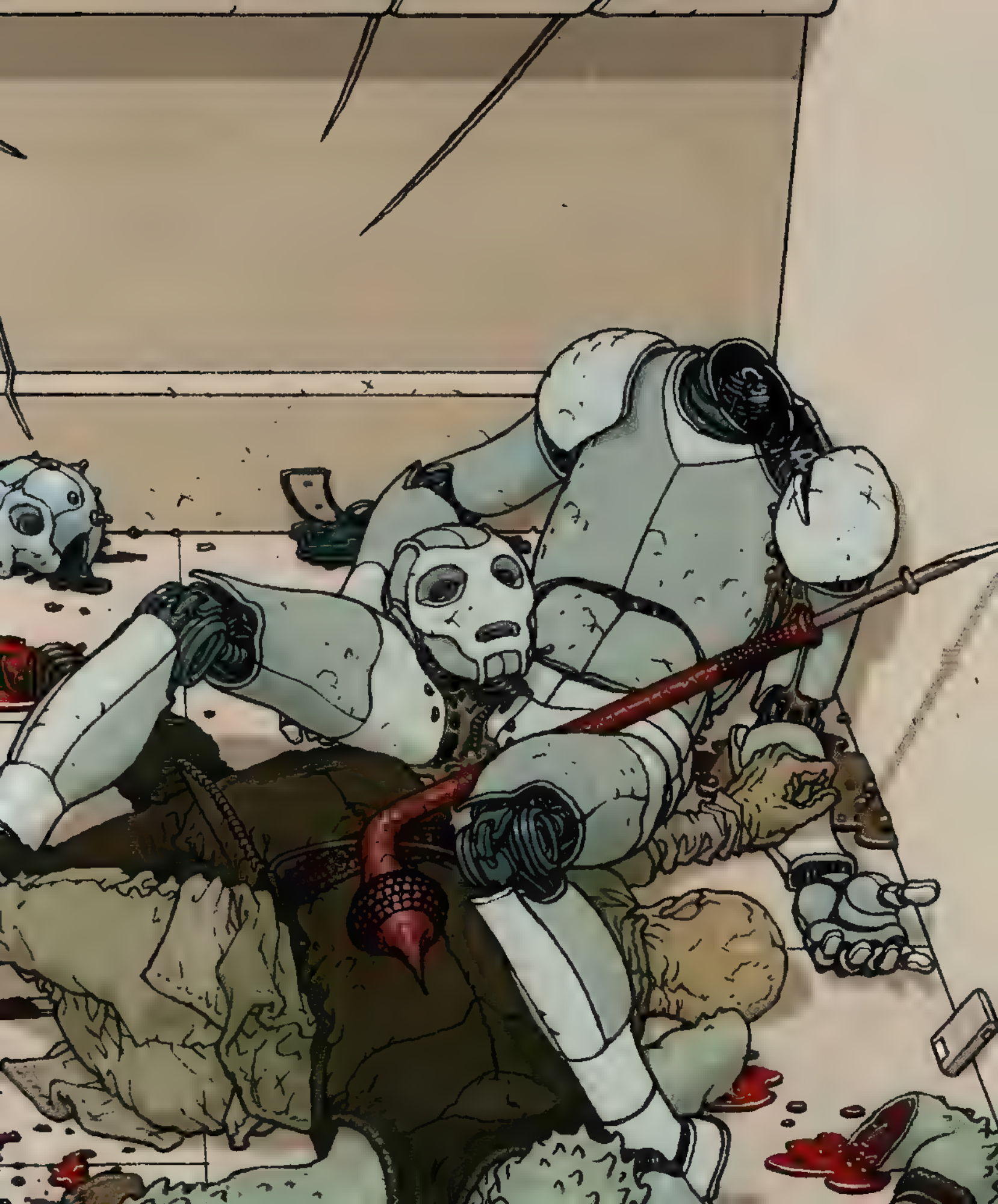
[redacted]

*My Padawan*

12½ x 10½"

Pencil on illustration board with digital inks and color

Private commission, 20[redacted]



F.1

**GALEN SHOWMAN (PENCILER); P. CRAIG RUSSELL (INKER); MARK SCHULTZ (SCRIPT)**

*Star Wars Episode I: Queen Amidala one-shot, page 3*

15 ⅞ x 10 ½"

Pen and ink on illustration board

Dark Horse Comics, 1999

F.2

**GALEN SHOWMAN (PENCILER); P. CRAIG RUSSELL (INKER); MARK SCHULTZ (SCRIPT)**

*Star Wars Episode I: Queen Amidala one-shot, page 19*

15 ⅞ x 10 ½

Pen and ink on illustration board

Dark Horse Comics, 1999

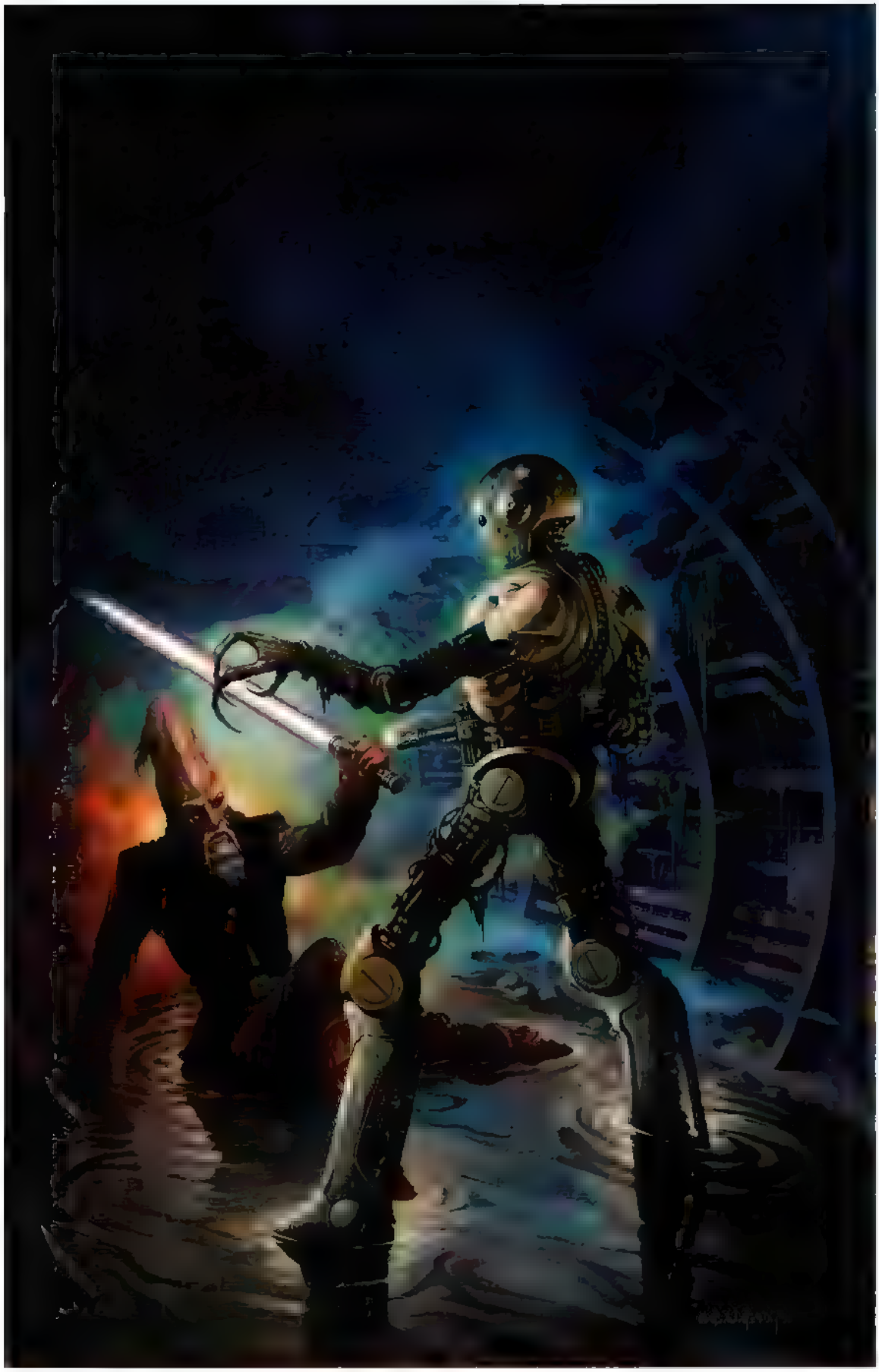
**RODOLFO DAMAGGIO (PENCILER); AL WILLIAMSON (INKER); HENRY GILROY (SCRIPT)**

*Star Wars Episode I: The Phantom Menace* adaptation, page 20

17 x 10

Brush and ink on illustration board

Dark Horse Comics, 1999



**KEN KELLY**

*Star Wars: Republic* issue no. 3 cover

36 x 24"

Oil on masonite board

Dark Horse Comics 1999

**ROD PEREIRA (PENCILER); STEPHEN HAWTHORNE (INKER); TIMOTHY TRUMAN (SCRIPT)**

*Outlander Part 3*

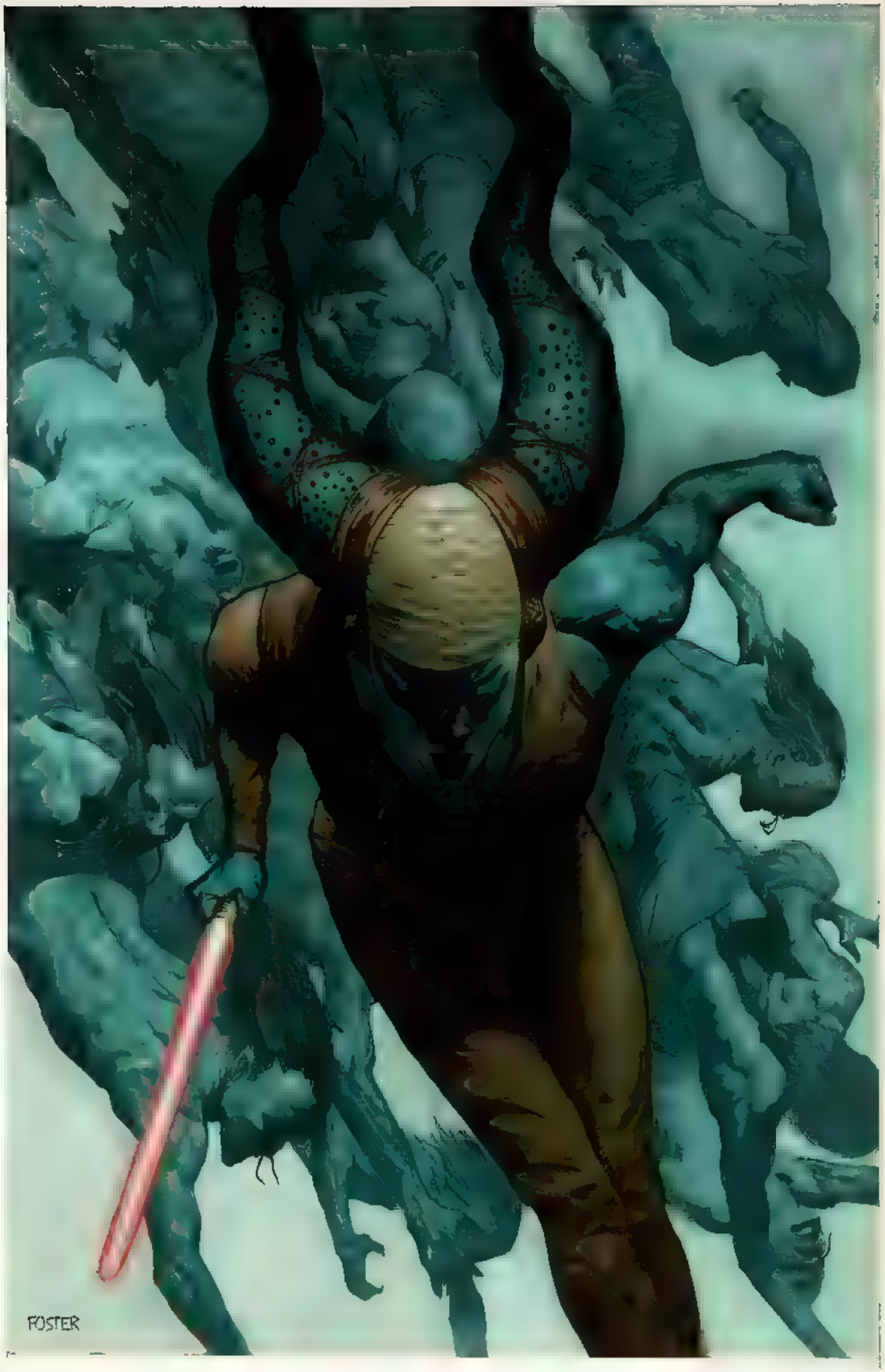
*Star Wars: Republic, issue no. 9, page 10*

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 1999

www.Markiplka.com




**JON FOSTER**

*Star Wars: Republic, issue no. 33, cover*

12 x 11"

Acrylic on illustration board

Dark Horse Comics, 2001

**TOM HODGES (ART); PABLO HIDALGO (SCRIPT)**

*The Clone Wars: The Dreams of General Grievous* webcomic, page 5

17 x 11"

Pen and ink on illustration board, with digital color

2008

Art

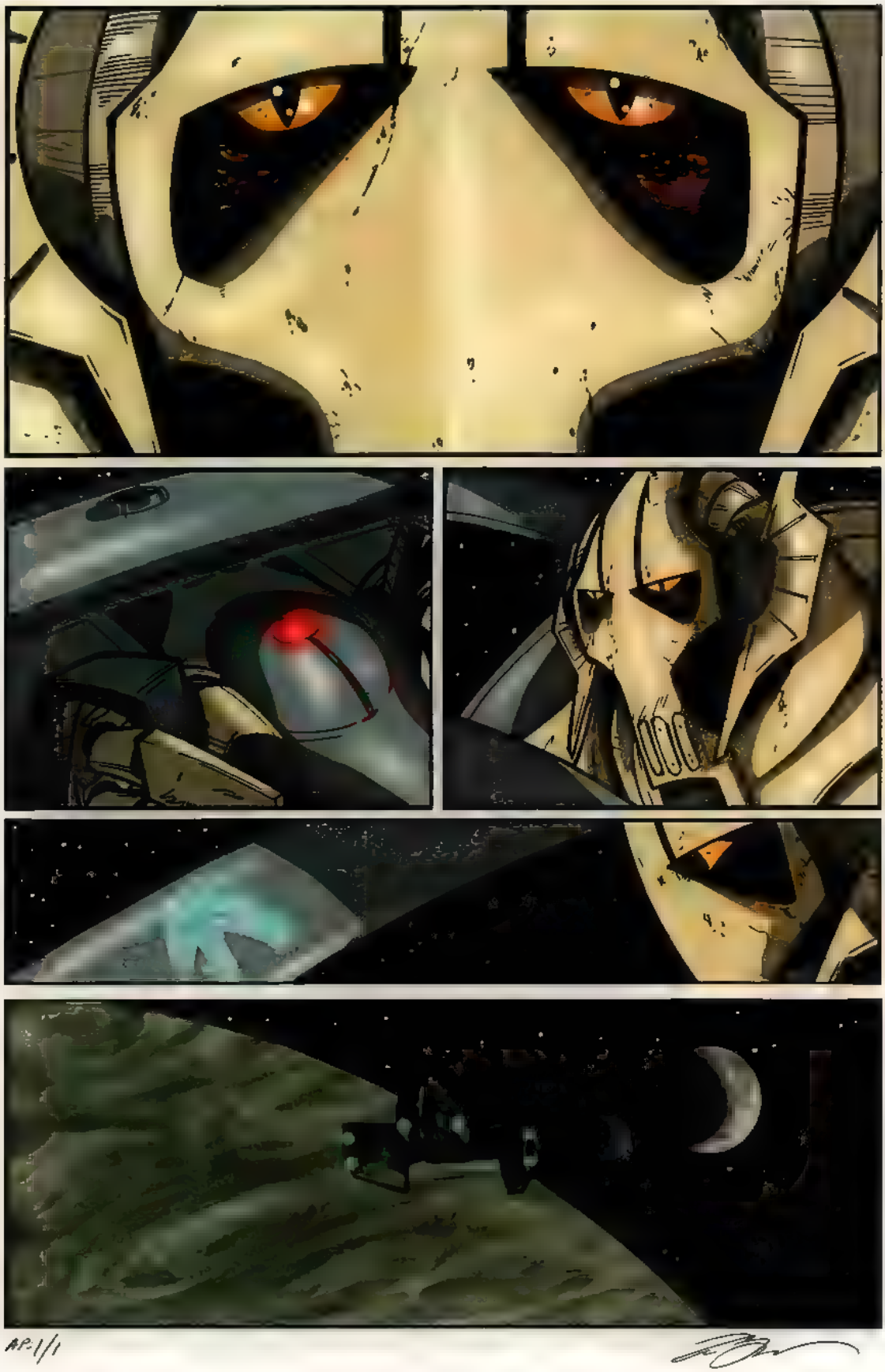
**RICK LEONARDI (PENCILER); MARK PENNINGTON (INKER); CHUCK DIXON (SCRIPT)**

*Star Wars: General Grievous*, issue no. 2, page 6

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 2005



AP-1/1

GRIEVOUS 2 LEONARDI + Pennington 6

AP 1/1

**RICK LEONARDI (PENCILER); MARK PENNINGTON (INKER); CHUCK DIXON (SCRIPT)**

*Star Wars: General Grievous no. 2, page 7*

17 x 11"

Pen and ink on illustration board

Dark Horse Comics 2005

**TOM HODGES (ART); PABLO HIDALGO (SCRIPT)**

*The Clone Wars: Mouse Hunt webcomic (season 1, week 4), page 3*

17 x 11"

Pen and ink on illustration board with digital color

2008

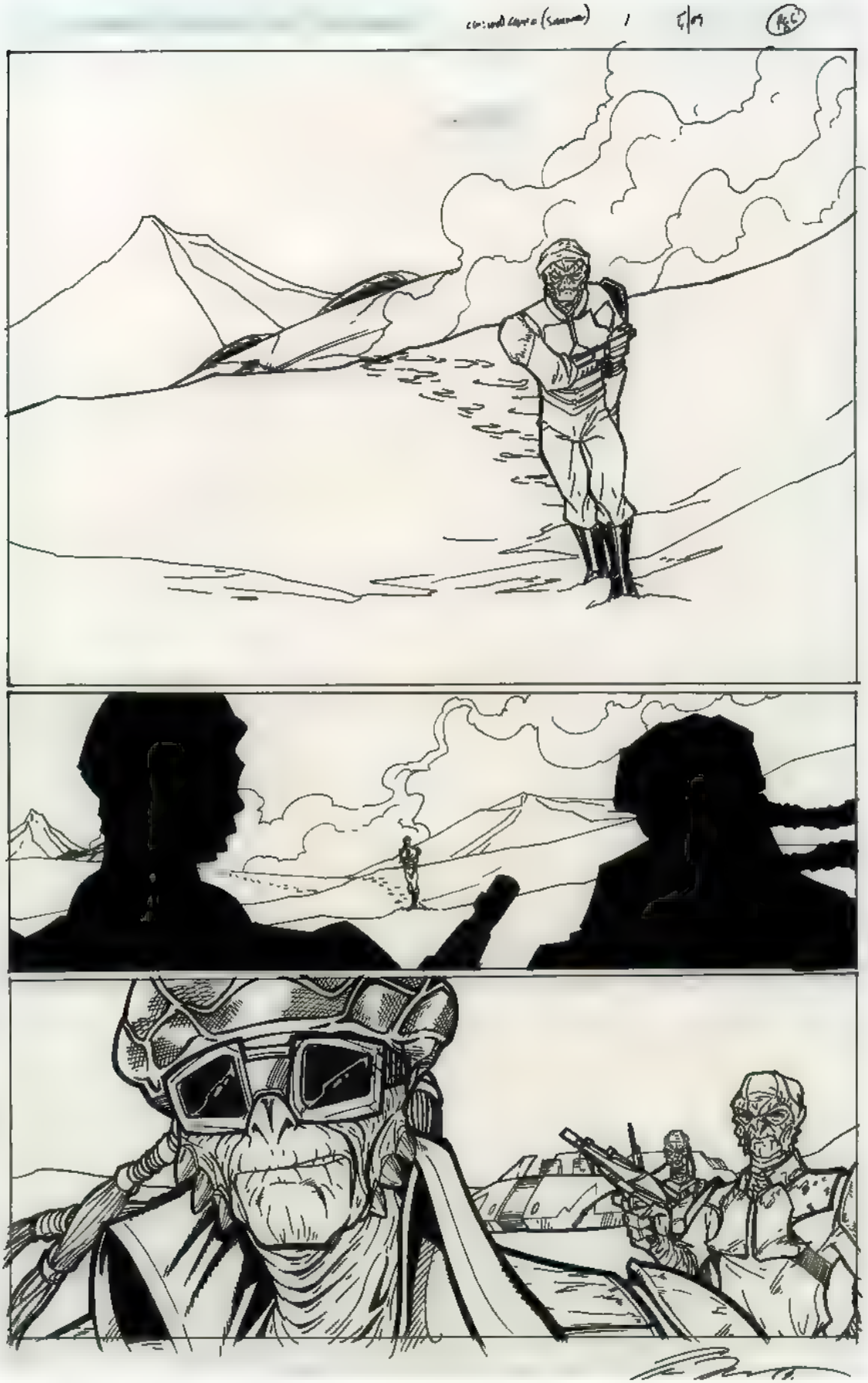
[redacted]

*Jack's Dog's Last Stand*

15 x 32"

Pencil on illustration board;
with ink wash and digital paint

Private commission, 2017



**TOM HODGES (PENCILER AND INKER); PABLO HIDALGO (SCRIPT)**

*The Clone Wars: Headgames* webcomic season 1 week 13, page 6

12 x 11"

Pen and ink on Illustrator board

2009

PATH

**ANDREW ROBINSON**

*Star Wars Underworld: The Yavin Vassilika*, issue no. 2 cover

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 2001

ROBINSON
2000

**MICHEL LACOMBE (PENCILER AND INKER); ROB WILLIAMS (SCRIPT)**

*"The Ahakista Gambit Part 1"*

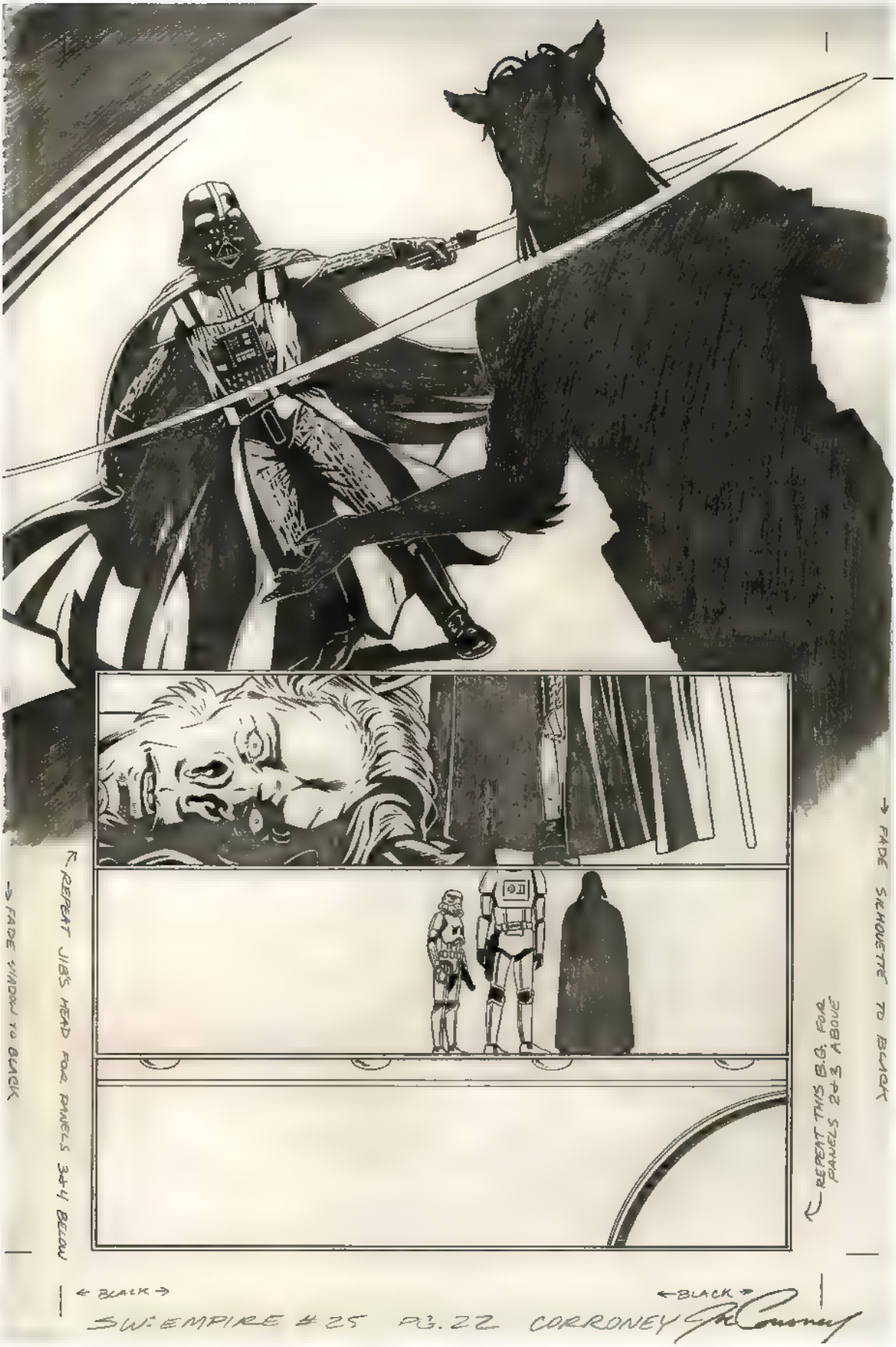
*Star Wars: Rebellion, issue no. 6, page 7*

11 ½ x 8 ½"

Pen and ink on illustration board

Dark Horse Comics 2007

STAR WARS REBELLION 6 MICHEL LACOMBE p.7


REPEAT JIB'S HEAD FOR PANELS 3+4 BELOW
FADE SHADOW TO BLACK
REPEAT THIS B.G. FOR PANELS 2+3 ABOVE
FADE SILHOUETTE TO BLACK
← BLACK →
← BLACK →
SW: EMPIRE #25 PG. 22 CORRONEY

**JOE CORRONEY (PENCILER); RON MARZ (SCRIPT)**

*"Idiot's Array, Part 2"*

*Star Wars: Empire*, issue no. 25, page 22

17 ½ x 11 ½

Pencil on illustration board

Dark Horse Comics, 2004

**MICHEL LACOMBE (PENCILER AND INKER); ROB WILLIAMS (SCRIPT)**

*"The Anakista Gambit Part 2"*

*Star Wars: Rebellion*, issue no. 7
page 21

11 ½ x 8 ½"

Pen and ink on illustration board

Dark Horse Comics, 2007

**MICHEL LACOMBE (PENCILER AND INKER); ROB WILLIAMS (SCRIPT)**

*The Khaleesta Gambit, Part 3*

*Star Wars: Rebellion*, issue no. 8, page 18

11 x 8½"

Pen and ink on illustration board

Dark Horse Comics, 2007

**KEN KELLY**

*Star Wars: Boba Fett: Enemy of the Empire mini-series, trade paperback cover*

44 x 28"

Oil on masonite board

Dark Horse Comics, 1999

**KEN KELLY**

*Star Wars: Boba Fett: Enemy of the Empire, issue no. 4, cover*

41 x 32"

Oil on masonite board

Dark Horse Comics, 1999

**JON FOSTER**

*Star Wars Tales*, issue no. 9, cover

18 x 12"

Oil on canvas

Dark Horse Comics, 2001

**CULLY HAMNER (PENCILER AND INKER); ROB WILLIAMS (SCRIPT)**

*"Marked"*

*Star Wars Tales*, issue no. 14, page 12

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 2005

**HIROMOTO-SAN-ICHI**

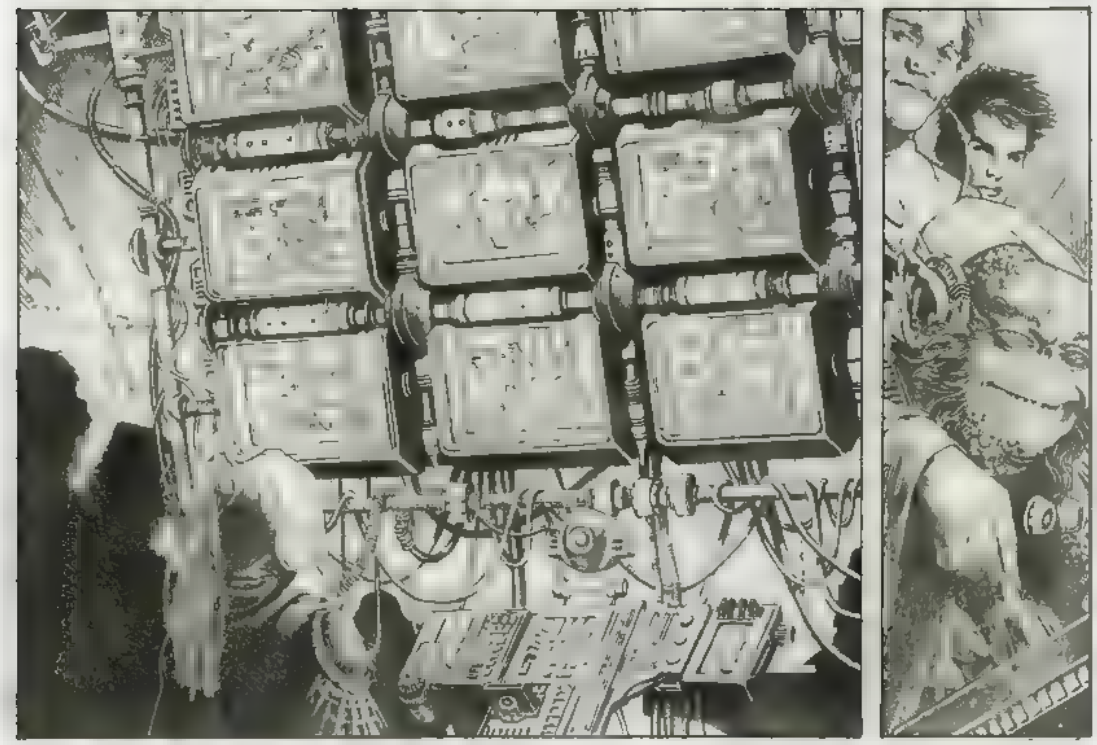
*'Perfect Evil' Pg. 7*

*Star Wars Manga: Shiro*, pages 46–47

4 x 20"

Brush, pen, ink, screentone and correction fluid on illustration board

Tokyopop, 2006



**DOUG WHEATLEY (PENCILER); NICK HARRISON (SCRIPT)**

*Star Wars: Dark Times*

*MySpace Dark Horse Presents*, issue no. 18, page 1

13" x 8"

Pencil on illustration board

Dark Horse Comics, 2009

**DOUG WHEATLEY (PENCILER); NICK HARRISON (SCRIPT)**

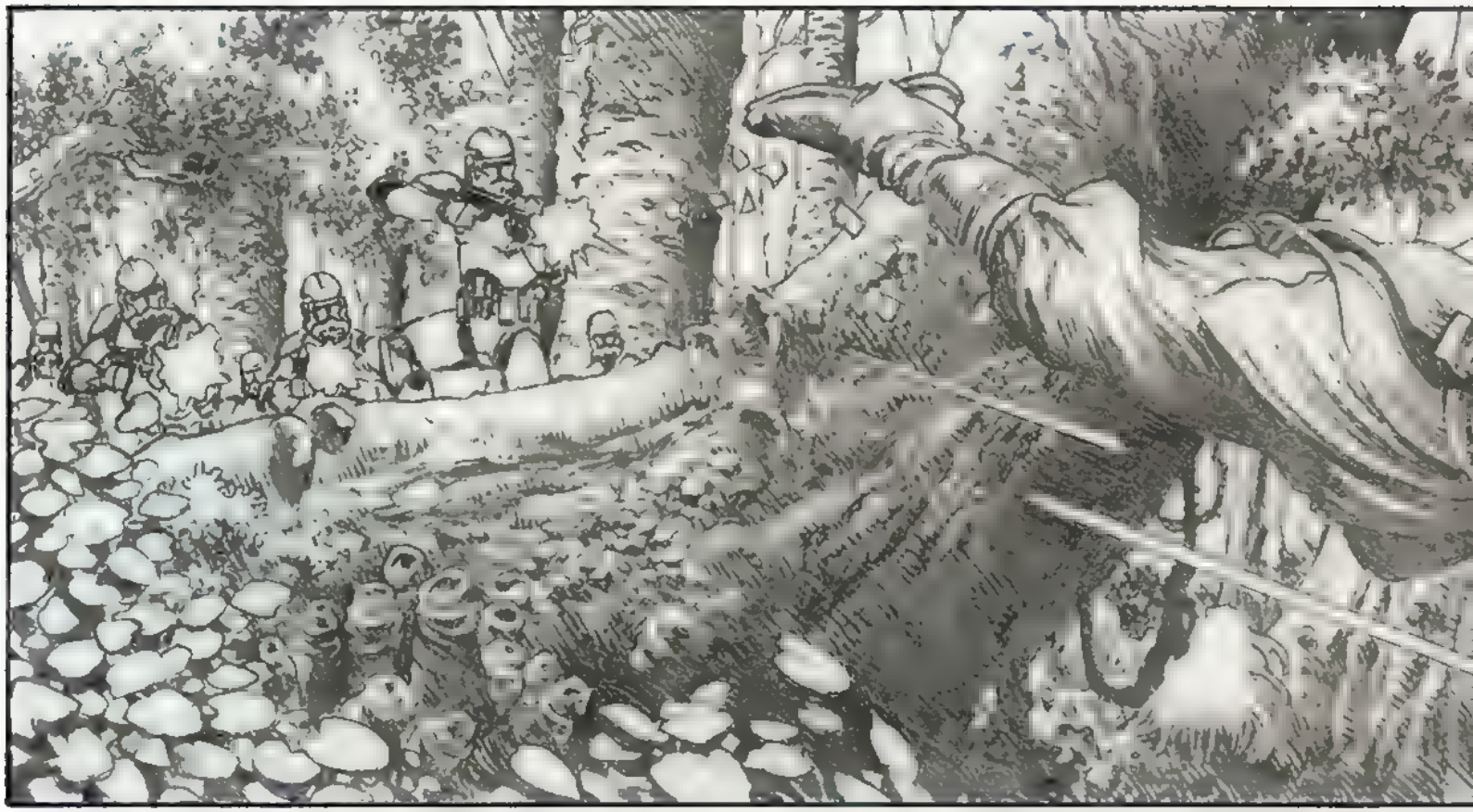
*Star Wars: Dark Times"*

*MySpace Dark Horse Presents*, issue no. 18, page 3

13" x 8"

Pencil on illustration board

Dark Horse Comics, 2009



LEFT TOP AND BOTTOM

**DOUG WHEATLEY (PENCILER); NICK HARRISON (SCRIPT)**

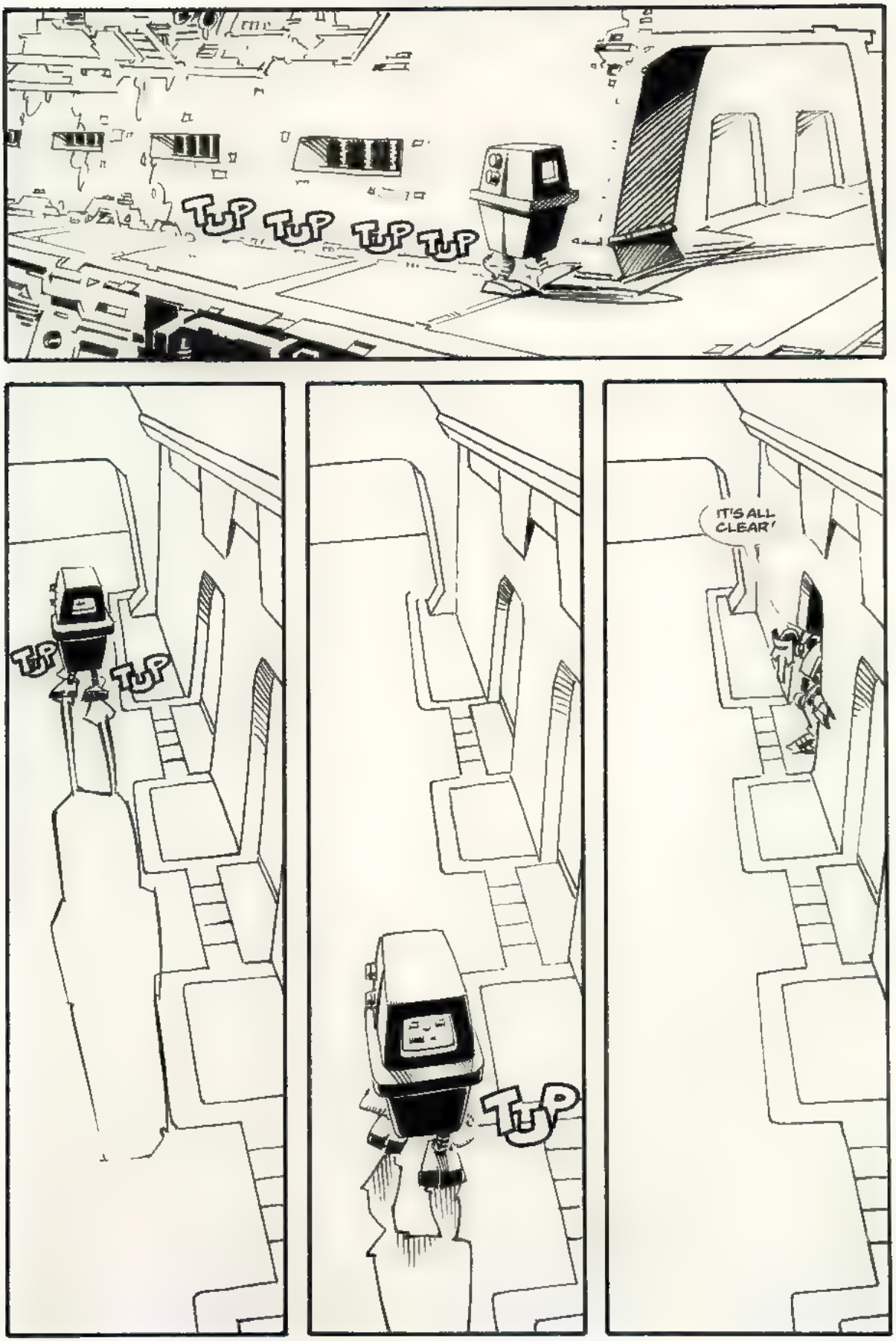
*Star Wars: Dark Times*

*MySpace Dark Horse Presents*, issue no. 18, page 2 (detail)

13¾ x 8 in.

Pencil on illustration board

Dark Horse Comics, 2009




**IAN GIBSON (PENCILER AND INKER); RYDER WINDHAM (SCRIPT)**

*Star Wars Droids: Rebellion, issue no. 2, page 7*

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 1995

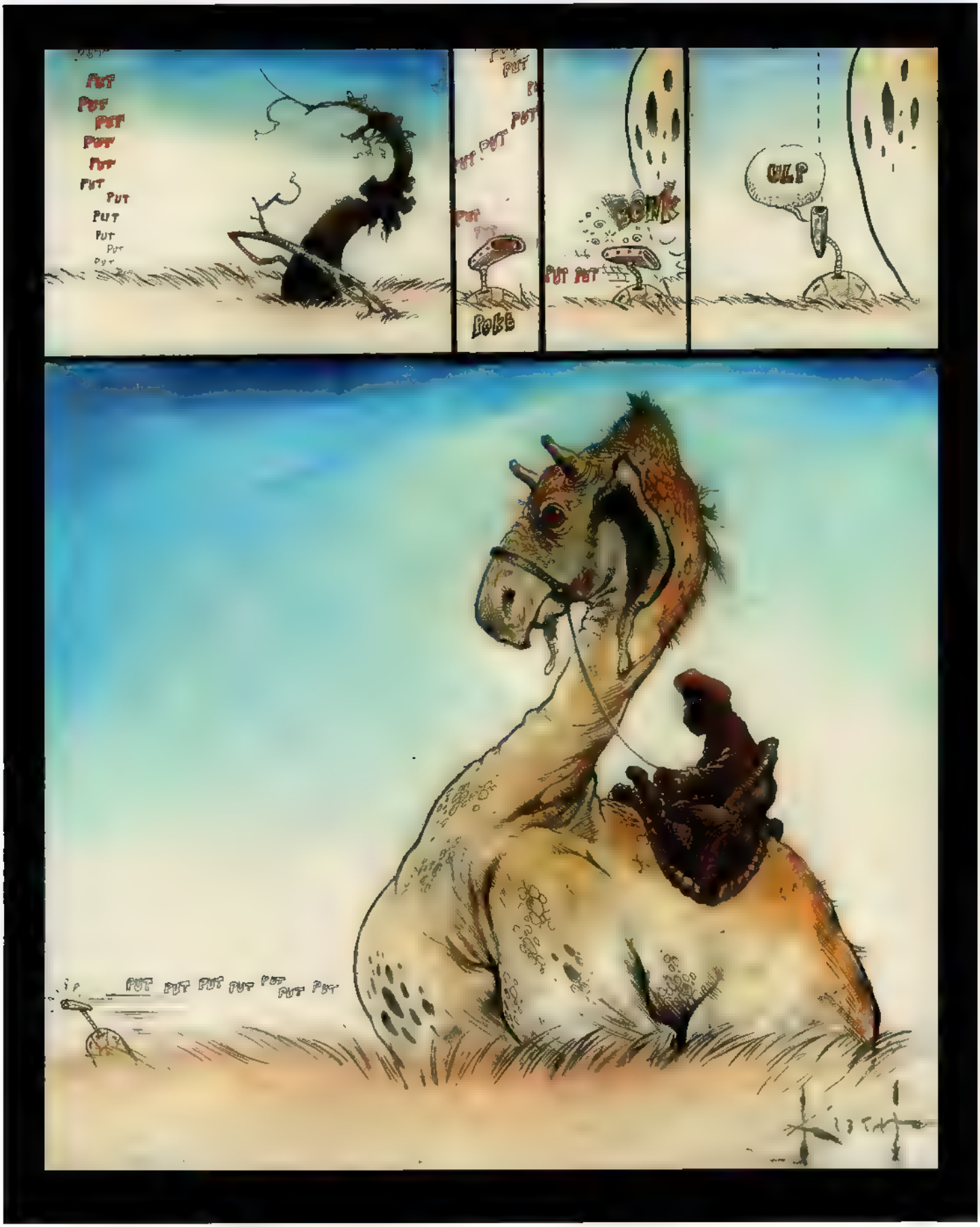
**SAM KIETH**

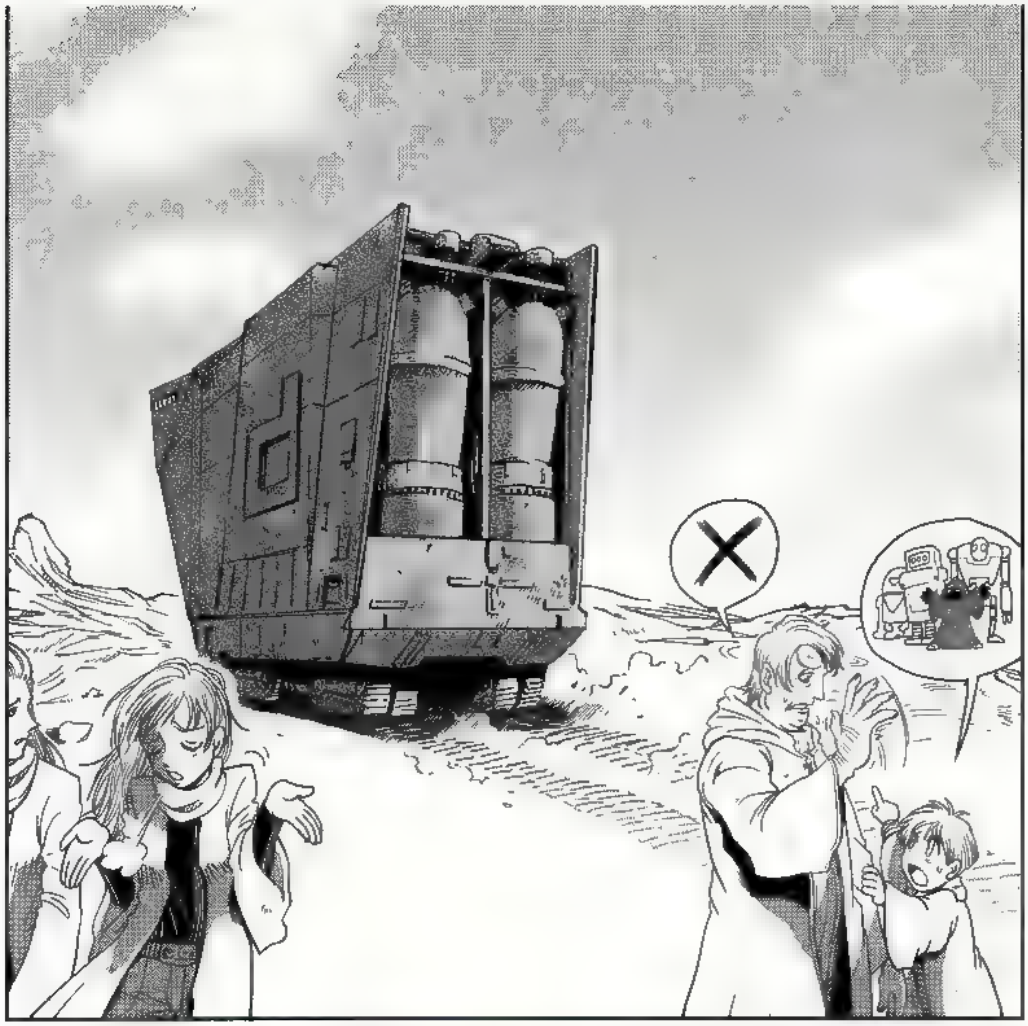
*pot pot*

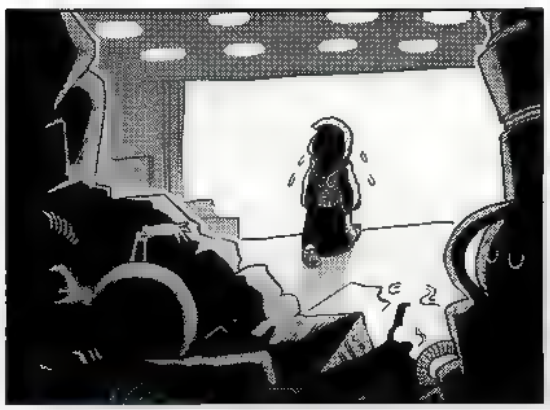
12¾ x 10 ½"

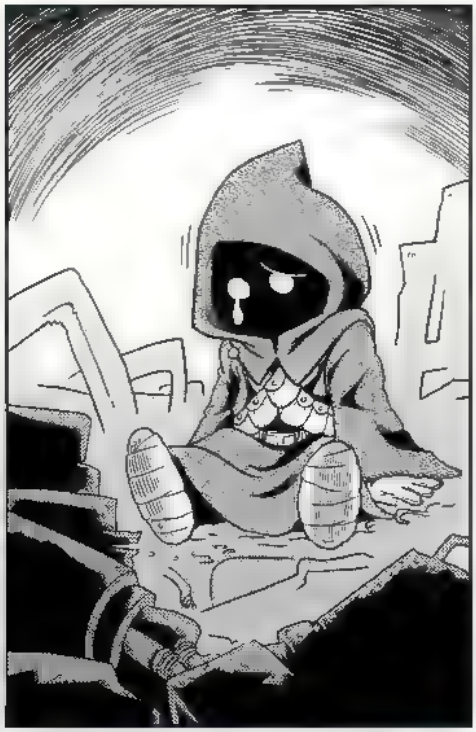
Ink, colored pencil, marker, watercolor, and acrylic on illustration board

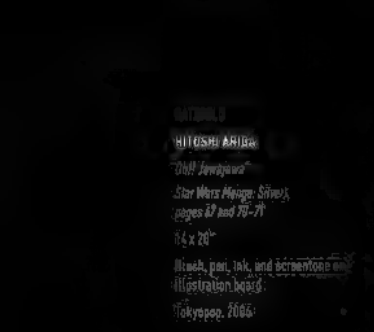
Private commission, 20


PUT
PUT
PUT









HITOSHI ARIGA

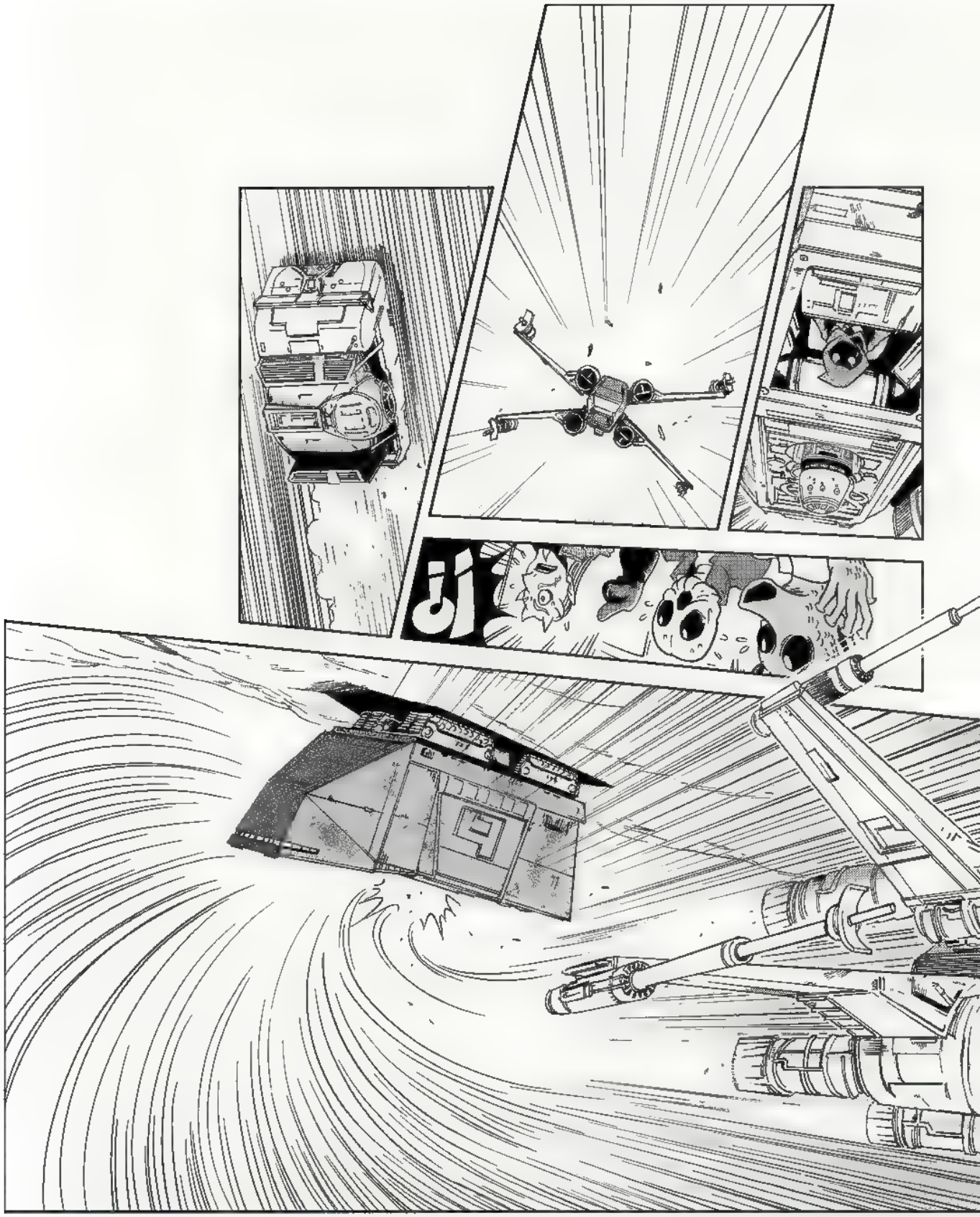
*"Oh!! Jawpaws"*

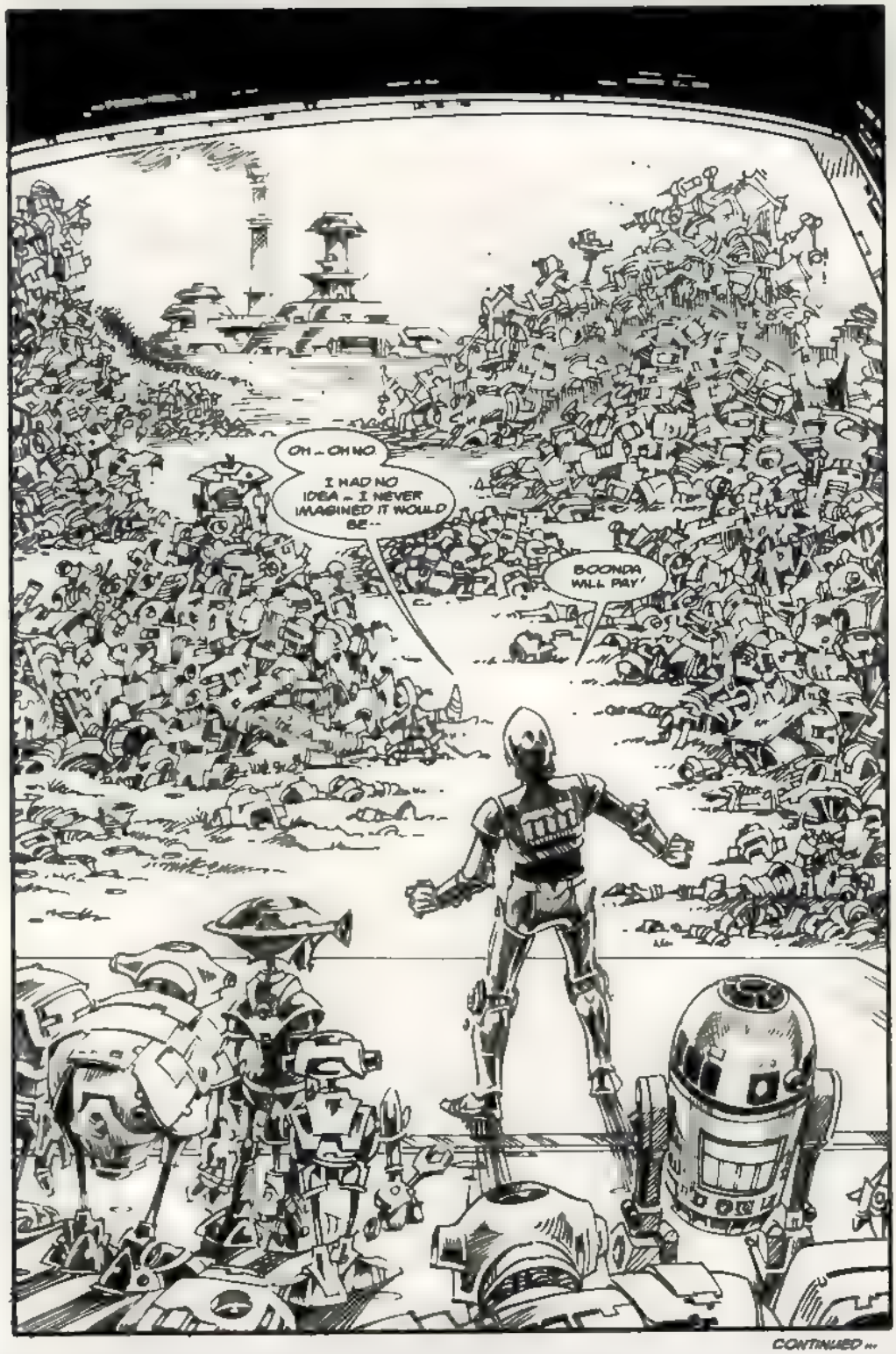
*Star Wars Manga: Sōvel,*
*pages 27 and 70–71*

14 x 20"

Brush, pen, ink, and screentone on
illustration board

Tokyopop, 2005






**BILL SIENKIEWICZ**

*Untitled*

17 x 11"

Digital

Private commission, 2011

**[ARTIST]**
**(PENCILER AND INKER); RYDER WINDHAM (SCRIPT)**

*Star Wars Droids: Rebellion*
*issue no. 3, page 24*

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 1995

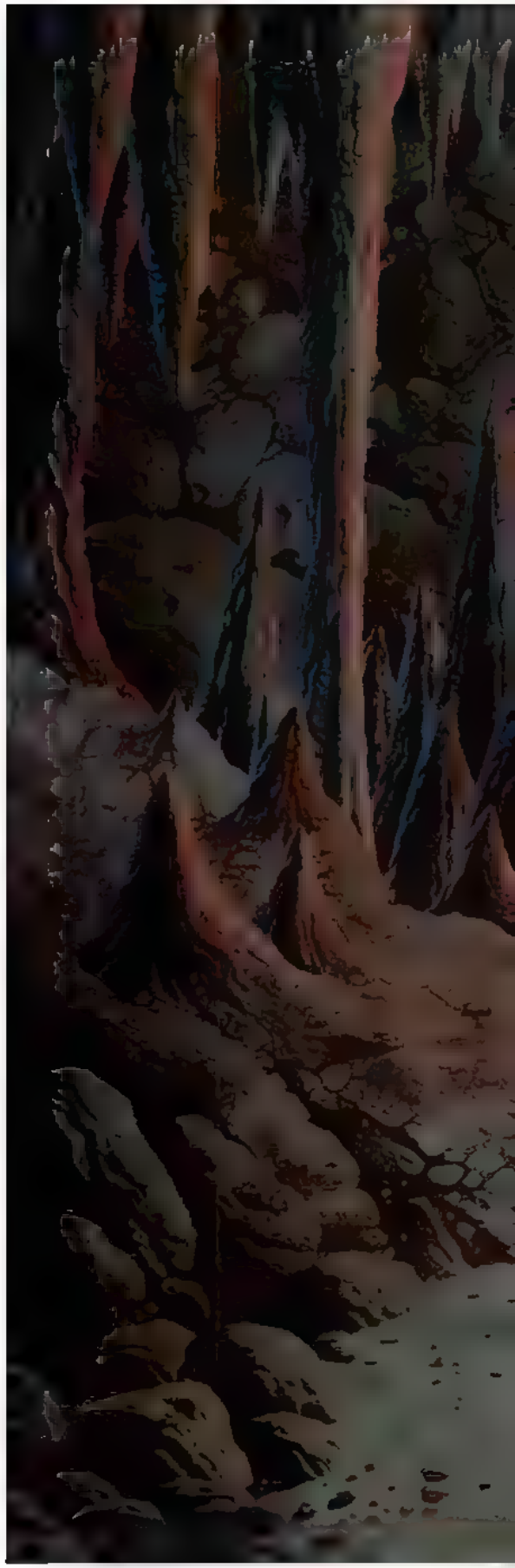
**PAUL GULACY**

*Just can't seem to shake these things*

24 x 20"

Acrylic on illustration panel

Private commission. 201



**DAVID MICHAEL BECK**

*Star Wars: Empire* issue no. 36 cover

17 x 2"

Pencil and gouache on illustration board

Dark Horse Comics 2005

**KEN KELLY**

*Star Wars: Republic* issue no. 12 cover

38 x 27"

Oil on masonite board

Dark Horse Comics 1999

**DAVE DORMAN**

*Star Wars: Tales of the Jedi: Knights of the Old Republic*, issue no. 2, cover

28 x 4

Oil and acrylic on canvas

Dark Horse Comics, 1993

**ANDREW ROBINSON**

*Star Wars: Republic*, issue no. 74, cover

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 2000

DARK HORSE COMICS ART BOARD
Star Wars (ongoing)
ISSUE 23
PAGE COVER
ROBINSON
2000

**DAVID MICHAEL BECK**

*Star Wars: Republic* issue no. 72, cover

12 x 12"

Pencil and gouache on illustration board

Dark Horse Comics, 2004

**JAN DUURSEMA**

*Star Wars: Legacy* issue no. 0, cover

Digital

Dark Horse Comics, 2006

**DAVE DORMAN**

*Star Wars: Crimson Empire II*
*issue no. 4, cover*

17 x 11"

Oil and acrylic on canvas

Dark Horse Comics: 1999

[redacted]

*Star Wars: Republic, issue no. 23, cover*

7 x 5"

Pen and ink on illustration board

Dark Horse Comics: 2000

ROBINSON
2000

AH!

LEFT

[redacted]

*Star Wars: Legacy*, issue no. 1, cover

19 x 12½"

Pen and ink on illustration board

Dark Horse Comics, 2006

RIGHT

**DAVE DORMAN**

*Dark Empire II*, issue no. 1, cover

20 x 14"

Oil on canvas

Dark Horse Comics, 1994

[illegible] (OVERLEAF)

TERRY DODSON (PENCILER); KEVIN NOWLAN (INKER); MIKE BARON (SCRIPT)

*Star Wars: Dark Force Rising*, issue no. 1, page 2

17 x 11"

Pen, brush, and ink on illustration board

Dark Horse Comics, 1997

[illegible] (LEFT)

TERRY DODSON (PENCILER); KEVIN NOWLAN (INKER); MIKE BARON (SCRIPT)

*Star Wars: Dark Force Rising*, issue no. 4, page 20

[illegible]

Pen, brush, and ink on illustration board

Dark Horse Comics, 1997

[redacted]

TERRY DODSON (PENCILER),
KEVIN NOWLAN (INKER),
[redacted]

*Star Wars: Dark Force Rising*, issue no. 4, page 21

[redacted]

Pen, brush, and ink on illustration board

Dark Horse Comics, 1997

[redacted]

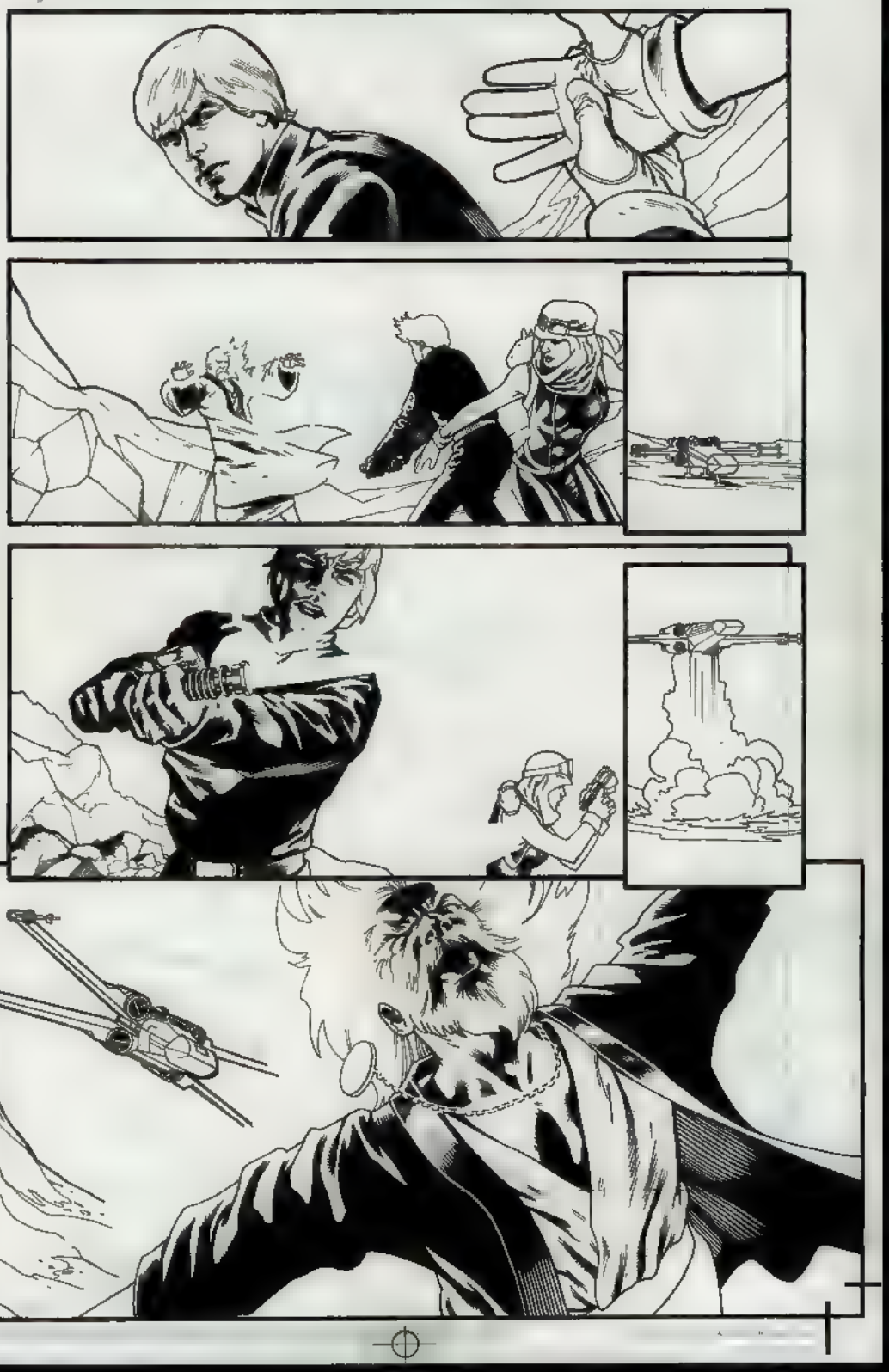
TERRY DODSON (PENCILER),
[redacted]
MIKE BARON (SCRIPT)

*Star Wars: Dark Force Rising*, issue no. 4, page 23

[redacted]

Pen, brush, and ink on [redacted]

Dark Horse Comics, 1997



CARLOS GARZON

PREVIOUS SPREAD

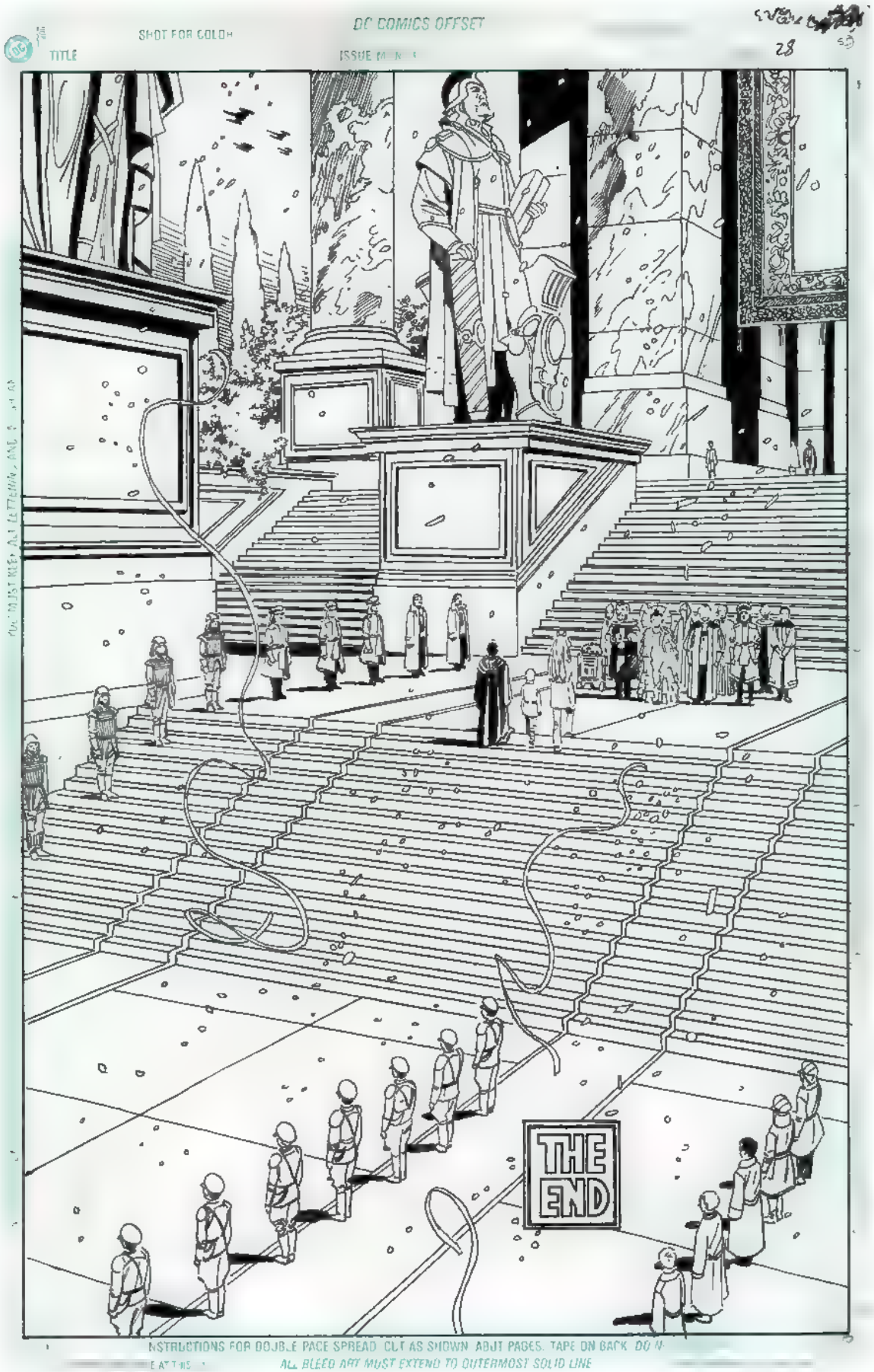
**CARLOS GARZON**

*Amidala's Passage*

14 x 23"

Pencil, brush and ink on illustration board

Private commission, 2011


DC COMICS OFFSET
TITLE
SHOT FOR COLOR
ISSUE
28
THE END
INSTRUCTIONS FOR DOUBLE PAGE SPREAD: CUT AS SHOWN. ADJT PAGES. TAPE ON BACK. DO N
ALL BLEED ART MUST EXTEND TO OUTERMOST SOLID LINE

**RICK LEONARDI (PENCILER); MARK LIPKA (INKER); TIMOTHY TRUMAN (SCRIPT)**

*"Outlander, Part 3"*

*Star Wars: Republic*, issue no. 9, page 18

17 x 11"

Pen and ink on illustration board

Dark Horse Comics, 1999

**RODOLFO DAMAGGIO (PENCILER); AL WILLIAMSON (INKER); HENRY GILROY (SCRIPT)**

*Star Wars Episode I: The Phantom Menace* adaptation, issue no. 4, page 28

17 x 10½"

Brush and ink on illustration board

Dark Horse Comics, 1999

# ARTISTS' BIOGRAPHIES

**ARTHUR ADAMS** is a self-taught artist who became a fan favorite when, at the age of nineteen, he left his job making pizzas to pencil Marvel's critically acclaimed *Longshot* with writer Ann Nocenti. Adams's highly distinctive and detailed artwork gained him considerable popularity among fans and editors—if not his inkers—and he has enjoyed turns as an artist, cover artist, and occasional writer. Adams has worked on a host of characters, including Batman, Superman, Spider-Man, the X-Men, Godzilla, Vampirella, the Rocketeer, the Authority, Danger Girl, Excalibur, and the Hulk. He launched his creator-owned series *Monkeyman and O'Brien* at Dark Horse and illustrated the Jonn Future stories in *Tom Strong's Terrific Tales*. He has provided illustrations for magazines, movies, and video games, while working in toy design and packaging, including a series of X-Men–themed Campbell's Soup cans. Recently, Adams teamed with writer Jeph Loeb on Marvel's *Ultimate X*. He lives in the woods of Northern California, just like his hero, Bigfoot.
pp. 76–77

---

**SERGIO ARAGONÉS** has won every major award in the field of cartooning, including the National Cartoonists Society's Reuben Award and the Will Eisner Hall of Fame Award. Born in 1937 in Castellón, Spain, Aragonés studied architecture at the University of Mexico while selling his cartoons to a wide array of Mexican publications. He arrived in New York in 1962 with only twenty dollars and a folder bulging with his cartoon work. At the offices of *MAD* magazine, he befriended Antonio Prohias, the Cuban refugee who drew their "Spy vs. Spy" feature, and the magazine's editors liked what they saw. Aragonés's work has appeared in nearly every issue of *Mad*, and he has produced sixteen bestselling original *Mad* paperback books. In the early 1980s, Aragonés teamed with wordsmith Mark Evanier to create the comic-book adventures of *Groo the Wanderer*, and the two collaborated on several series that lampooned popular characters, including *Sergio Aragonés Massacres Marvel*, *Sergio Aragonés Destroys DC*, and *Sergio Aragonés Stomps Star Wars*. Aragonés lives and works in Ojai, California.
p. 45

---

**HITOSHI ARIGA** was born in 1972 and has become a distinguished *mangaka*, or manga creator. He is best known for his work with Capcom's Mega Man, one of the most popular video-game characters of all time. In Japan, the character is known as Rockman, and since the mid-1990s, Ariga has written and illustrated manga volumes including *Rockman Remix*, its follow-up *Rockman Megamix*, and most recently, *Rockman Gigamix*. Ariga's other manga includes *The Big O*, *Iron Jokers*, *Mimimi: The Tale of a Cat and a Robot*, and *Star Wars Manga: Silver*, in which he contributed the short story "Oh!! Jawajawa." In addition to his career as a *mangaka*, Ariga has provided art and character designs for games including *Mega Man and Bass*, *Illusion of Gaia*, and *Streets of Rage 2*.
pp. 136; 137–138

---

**EDUARDO BARRETO** hails from Montevideo, Uruguay, and has made a name for himself in both comics and newspaper strips. In the 1970s, Barreto contributed as an illustrator on *Nippur* and other series from the publisher Columba. In the 1980s, he joined the American comics industry with *Shield* for the Red Circle Comics Group, followed by DC's *The New Teen Titans*, *Action Comics*, *Manhunter*, *Detective Comics*, and *The Shadow Strikes*. Barreto illustrated several titles for DC's alternate reality Elseworlds line, including *Superman: Speeding Bullets* and *Gotham by Gaslight: Master of the Future*. Other projects in his portfolio include *Marvel Knights* and Dark Horse's *Aliens/Predator* and *The Escapists*. In 2006, he assumed art duties on the nationally syndicated newspaper strip *Judge Parker*, and recently stepped down due to illness.
p. 31

---

**DAVID MICHAEL BECK** has produced dramatic illustrations for a variety of international clientele for nearly forty years. Beck credits a diverse array of influences, from European, American, and Asian classical painting, to folk and modern art, sculpture, architecture, and contemporary illustration, and even children's book illustration, animation, and comics. His skill as a conceptual artist and his strong technical ability have earned him awards in the fields of advertising, editorial, book publishing, entertainment, and graphic design. Beck's portfolio includes the genres of science fiction, fantasy, adventure, and horror, and his contributions to the *Star Wars* mythos have received acclaim from fans and collectors including George Lucas, who owns multiple original works. Most recently, Beck has contributed costume and character designs for a planned *Star Wars* live-action television series. Beck lives and works in Cincinnati, Ohio, where he develops original artwork for publishing and gallery markets.
pp. 24, 46; 94–95, 144; 146–147, 150

---

**BRET BLEVINS** began drawing comics in 1981 and developed his style from the romantic adventure illustrations of Howard Pyle, J. C. Coll, and N. C. Wyeth. Blevins has drawn icons from Batman and Superman to Tarzan and John Carter of Mars. In the field of animation, he has created storyboards for Warner Bros. television projects including *Batman Beyond*, *Justice League*, *Legion of Super-Heroes*, and *Batman: The Brave and the Bold*, as well as Disney's *Tarzan* and *Atlantis* and Cartoon Network's *Ben 10*. In 2007, he illustrated a graphic novel adaptation of Brian Jacques's *Redwall* books. Blevins has experience in advertising, illustration, and gallery painting and has taught drawing classes and contributed instructional articles to *Draw!* magazine. Blevins's history with *Star Wars* goes back a long way, encompassing both Marvel and Dark Horse, as well as a collaboration with Al Williamson during Williamson's final *Star Wars* projects. "It's a huge, fun mythology to create images for," Blevins has said.
pp. 41, 43

---

**TIM BRADSTREET** is an Eisner Award–nominated illustrator who is one of the most iconic comic-book cover artists of his generation. Born in Cheverly, Maryland, Bradstreet is a largely self-taught artist whose two decades of professional work have spanned the fields of software and video games (*Dead to Rights*), film conceptual work (Guillermo Del Toro's *Blade 2*), and role-playing games (*White Wolf's Vampire: The Masquerade*). In comics, Bradstreet's longtime partnership with Tim Truman began with Eclipse's *Dragon Chiang* and grew to encompass DC's *Hawkworld*. In what became a defining example of Bradstreet's imaginative realism, he produced a string of covers for Vertigo's *Hellblazer*. Bradstreet's work has appeared on covers for Dark Horse's *Hard Looks*, Vertigo's *Unknown Soldier* and *Human Target*, and Marvel's *Punisher*. In the *Star Wars* universe, Bradstreet contributed covers for Dark Horse's *X-Wing Rogue Squadron* and *Mara Jade: By the Emperor's Hand*.
p. 100

---

**CHRIS BRUNNER** was born in 1978 and raised in Jamesville, New York. He attended art school in Savannah, Georgia, and moved on when homework and professional work began to overlap. Though a cartoonist at heart, Chris has poured himself into illustrating, writing, coloring, lettering, storyboarding, toy design, graphic design, concept art, fashion design, and even the production of mix-tape covers. He has put his skills to use for such companies as Image, Dark Horse, Marvel, DC, Lucasfilm, Sony, Disney, Nike, Nickelodeon, the NBA, and Upper Deck Entertainment. In the *Star Wars* universe, Brunner illustrated the short stories "Lady Luck" and "The Princess Leia Diaries," both of which appeared in Dark Horse's *Star Wars Tales*. The process doesn't always come easy, Brunner says, but he never considers it "work."
p. 38

---

**JOHN CASSADAY** was born in Fort Worth, Texas, but has called New York City home since 1997, a year after he broke into the comics industry. Cassaday cocreated the highly acclaimed series *Planetary* with

writer Warren Ellis, and in 2002, he relaunched *Captain America* for Marvel Comics. He later collaborated with Joss Whedon, of *Buffy the Vampire Slayer* fame, on Marvel's bestselling *Astonishing X-Men*. Cassaday's work on *Planetary* and *Astonishing X-Men* garnered him an unprecedented three consecutive Eisner Awards for Best Artist. His work has been exhibited in Hong Kong, New York City, and the Smithsonian Institute in Washington, D.C. Aside from his comics projects, Cassaday has created designs for the Ringling Bros. and Barnum & Bailey Circus, Levi's jeans, and the *Watchmen* film. In late 2009, he made his directorial debut on Joss Whedon's TV series *Dollhouse*.
p. 60

**HOWARD CHAYKIN** was born in Newark, New Jersey, in 1950 and started his comics career as an assistant to the legendary Gil Kane. In the early 1970s, Chaykin drew for *Marvel Spotlight* and DC's *Sword of Sorcery*, and in 1976 he illustrated the first *Star Wars* promotional poster, which was sold at San Diego Comic-Con nearly a year before the movie's release. Chaykin also penciled the comics adaptation of the original *Star Wars* movie with writer Roy Thomas and worked as both writer and artist for the early issues of Marvel's ongoing *Star Wars* series. In 1983, his original series *American Flagg!* became a hit for First Comics, featuring mature themes and Chaykin's distinctive angular artwork. Bringing his talents to DC, Chaykin revamped *The Shadow* and the 1940s aviator hero *Blackhawk*, and he created the provocative adults-only series *Black Kiss* for Vortex Comics. In the 2000s, he returned to DC on the limited series *Guy Gardner: Collateral Damage* and the graphic novel *Mighty Love*.
pp. 14, 177

**DAVE COCKRUM** was born in 1943 into a military family, and latched onto comics fandom at an early age. An enthusiastic letter writer and fan artist, he got the opportunity to join his favorite industry after he left the U.S. Navy, working as Murphy Anderson's assistant at DC Comics. Cockrum illustrated the *Legion of Super-Heroes* and teamed with writer Len Wein to develop a new crew of X-Men, whose ranks included Nightcrawler, Colossus, and Storm. Cockrum earned praise for his sharp costume designs, first with the members of the Legion and particularly with the pleasing colors and lines of the new X-Men. "I had this huge sketchbook filled with characters I had come up with," he explained. Another character that Cockrum redesigned to lasting effect was Ms. Marvel. In the realm of *Star Wars*, Cockrum illustrated the cover of the 1978 Marvel *Star Wars* issue "Crucible." He died in 2006.
pp. 15, 178

**AMANDA CONNER** was born in Los Angeles but has lived all around the United States. Though she attended the Joe Kubert School, she received a lot of her artistic training by watching her parents draw, viewing Chuck Jones cartoons, reading comics, and seeing *Star Wars* twenty-two times during its original release. She unsuccessfully trained to become a superhero by strapping silver poster board to her wrists and recruiting her younger brother to shoot plastic pellets at her from a toy gun, and also considered career paths including lion tamer and race-car driver. Upon realizing she wouldn't be running away with Han Solo to far off galaxies, she entered the field of comics. She has worked on *Power Girl* and *Supergirl* for DC, *The Pro* for Image Comics, and *Painkiller Jane* for Dynamite. She lives and works with Jimmy Palmiotti (the Han Solo of Brooklyn) and drives Paul Mounts, her extremely talented color guy, insane with minute details.
pp. 28–29

**JOE CORRONEY** first saw *Star Wars* at the age of four, and reading the movie's Marvel Comics adaptation put him on a path to become a comic-book illustrator and *Star Wars* artist. Joe has been providing Lucasfilm with official *Star Wars* artwork for books, games, trading cards, comic books, posters, and magazines since 1997. Other comics in his portfolio include *Star Trek*, *True Blood*, *Farscape*, *G.I. Joe*, *Fallen Angel*, *24*, *Doctor Who*, and *The Phantom*. He instructed at the Comic Book Illustration Course at the Columbus College of Art and Design in Columbus, Ohio, from 1998 to 2008 and has taught the Ohio State University's Comic Book Workshop. Currently, he is developing his creator-owned comic-book series *Death Avenger* and continuing to create new *Star Wars* artwork for Lucasfilm.
p. 121

**RODOLFO DAMAGGIO** hails from Sao Paulo, Brazil, and his love of comics came from repeated childhood exposure to *Asterix* and *Tintin*. The original *Star Wars* movie had an eye-opening influence on him as a child, and reading "Art of" books helped him realize he could make his interest into a career. At nineteen he began working in animation for TV commercials and short films, later coming to Los Angeles to work as a TV animator. He has drawn *Batman* and *Green Arrow* at DC and illustrated Dark Horse's adaptation of *Star Wars Episode I: The Phantom Menace*, but he is best known as a top conceptual artist for film. His credits include *Mission: Impossible III*, *Lemony Snicket's A Series of Unfortunate Events*, *Hidalgo*, *Fantastic Four: Rise of the Silver Surfer*, *Indiana Jones and the Kingdom of the Crystal Skull*, *Green Lantern*, and *Captain America: The First Avenger*.
pp. 106, 167

**TONY DEZUNIGA** was born in the Philippines in 1941, and as a child, he was influenced by the art of Jack Kirby, Alex Toth, and Alex Raymond. DeZuniga graduated from the University of Santo Thomas with a degree in commercial art and worked in the Philippines advertising industry as an art director while contributing illustrations for local comics. After moving to New York, DeZuniga secured work at DC on the romance title *Girls' Love Stories* before pairing up with writer John Albano to create the disfigured but unstoppable Western hero Jonah Hex. DeZuniga also helped create Black Orchid with DC pioneer Sheldon Mayer. Moving to Marvel, he contributed to *Thor*, *The Spectacular Spider-Man*, and *Conan the Barbarian*. DeZuniga advocated on behalf of his fellow Filipino comics artists and helped pave the way for many of them to work in the United States, including Alex Niño, Alfredo Alcala, and Nestor Redondo. DeZuniga is an accomplished painter who works in oil, watercolor, acrylic, and charcoal, and teaches portraiture and how to draw superheroes at the Los Arts Commission. In 2010, he illustrated the graphic novel *Jonah Hex: No Way Back*.
p. 36

**TERRY DODSON** is based in Oregon and has been a comic-book professional since 1991. He has worked on nearly all of the U.S. industry's major titles, characters, and properties, including Spider-Man, *Star Wars*, Wonder Woman, the Hulk, Superman, Harley Quinn, Wolverine, and Generation X. Dodson has designed toys and statues, worked as a character designer for animation, illustrated for video games and movies, and exhibited his paintings at gallery shows. His *Star Wars* work includes Dark Horse's adaptation of the Timothy Zahn novel *Dark Force Rising*. Recently, Dodson has worked on Marvel's *The Uncanny X-Men*, as well as his first graphic novel series, *Songes*, for the European publisher Les Humanoides Associes. Dodson remains in demand in the industry, which he attributes to the contributions of his wife, Rachel, who often inks his work.
pp. 78, 159–160; 161, 162

**DAVE DORMAN** is an Eisner- and Inkpot-Award–winning illustrator and frequent San Diego Comic-Con VIP guest whose dramatic art has touched nearly every iconic character in pop culture for the past twenty-five years. Voted the number one *Star Wars* artist of all time by the fans, his dynamic cover art for the *Star Wars* and *Indiana Jones* comics from Dark

Horse has been credited with helping build the fan interest behind the resurgence of those properties. His 1996 book *Star Wars: The Art of Dave Dorman* was a top-selling art book for Friedlander Publishing Group, and George Lucas owns more than ninety of his original oil paintings. Dorman's new book, *Rolling Thunder: The Art of Dave Dorman*, includes a generous chapter on his most recent Lucasfilm art. He continues to create original art for limited-edition prints sold during the Star Wars Celebration conventions and is proud to be an honorary member of the 501st Legion, Midwest Garrison.
pp. 37; 74; 79, 89, 148; 154, 157

---

**JAN DUURSEMA** studied art and the art of storytelling at the Joe Kubert School of Cartoon and Graphic Art. Among her credits are many *Star Wars* titles for Dark Horse Comics, including *Star Wars: Republic*, *Republic Clone Wars*, *Darth Maul*, the comics adaptation of *Attack of the Clones*, *Star Wars: Legacy*, and *Legacy: War*. She also wrote and drew a short story for *Star Wars Tales*, "Ghost." Other titles she has worked on include *Elric*, *Warlord*, *Arion: Lord of Atlantis*, *Advanced Dungeons and Dragons*, *X-Factor*, *X-Men*, *The Incredible Hulk*, *Wolverine: Knight of Terra*, and many others. The Twi'lek Jedi, Aayla Secura and her Master Quinlan Vos, who have appeared in *Star Wars* film and animation, are characters that she and John Ostrander helped develop for the *Star Wars: Republic* comic from Dark Horse.
pp. 151, 152–153

---

**TOMMY LEE EDWARDS** studied film and illustration at the Art Center College of Design and took the comics industry by storm with his illustrations on *X-Men*, *Daredevil*, *Marvel 1985*, *Batman*, and *The Question*. Edwards created the licensing style guides for such films as *Harry Potter and the Sorcerer's Stone*, *Men in Black II*, *Superman Returns*, *Batman Begins*, and the *Star Wars* and *Indiana Jones* properties. He has designed video games including *Command and Conquer*, *James Bond*, and *Prey*. Edwards feels most at home putting his imagination to the test as a conceptual and storyboard artist for film. Recently he collaborated with the Hughes Brothers on the Denzel Washington epic *The Book of Eli* and reteamed with them as lead concept artist for a live-action film version of *Akira*. Currently Edwards's work can be found every six weeks with *TURF*, his creator-owned comics series published by Image.
p. 30

---

**MARTIN EGELAND** is an illustrator who penciled Peter David's short story "Skippy the Jedi Droid" in *Star Wars Tales*, as well as *Star Wars Episode I: Obi-Wan Kenobi*, *Star Wars: Chewbacca*, and *Star Wars Episode I: The Phantom Menace 1/2*, a rare issue exclusively released by Wizard. During the 1990s, Egeland worked for DC on *Secret Origins* and *Aquaman*, illustrated *Adrenalynn: Weapon of War* for Image and *Freex* for Malibu, and contributed to the Marvel titles *Alpha Flight*, *Daydreamers*, and *Heroes for Hire*.
pp. 96; 97, 98

---

**HUGH FLEMING** is an Australian artist known for his cinematic painted covers that graced many *Star Wars* and *Indiana Jones* comics released by Dark Horse. Largely self-taught, Fleming treats each cover as if designing a movie poster for a new chapter in an ongoing serial, capturing the likenesses of actors with striking authenticity. His Indy work includes *Thunder in the Orient*, *Indiana Jones and the Spear of Destiny*, and *Indiana Jones and the Kingdom of the Crystal Skull*. In the realm of *Star Wars*, Fleming has contributed covers for *Dark Lords of the Sith*, *The Sith War*, *Shadows of the Empire*, and *Splinter of the Mind's Eye*. Fleming's *Star Wars Rocks!* poster, an exclusive item for the Star Wars Fan Club, depicted an epic stage show with Chewbacca on drums, Princess Leia on vocals, Darth Vader descending to the stage on wires, and Luke Skywalker and Han Solo rocking out on dueling guitars.
pp. 42; 68, 73; 93; 99

---

**JON FOSTER** graduated from the Rhode Island School of Design in 1989 with a BFA in illustration. He has since provided interior and cover art for books, comics, and magazines, with his work appearing in publications by *National Geographic*, Dark Horse Comics, DC Comics, Tor Books, Simon and Schuster, the *Boston Globe*, Knopf, Del Rey Books, Scholastic, and Little Brown. Foster has received two silver and three gold awards from *Spectrum: The Best of Contemporary Fantastic Art*, and he was also awarded the David P. Usher/Greenwich Workshop Memorial Award in the Society of Illustrators annual 43. He has been nominated twice for the Chesley Awards and was winner of the 2008 Dark Scribe Quill Award for Best Cover. Foster teaches part time at the Rhode Island school of design and travels to lecture at various schools around the country. He presently lives in Rhode Island with his dogs.
pp. 109, 126

---

**RON FRENZ** was born in 1960 in Pittsburgh and made a name for himself at Marvel illustrating the company's most iconic characters. Frenz is known for his long run on Marvel's flagship title *The Amazing Spider-Man* during the 1980s, including the memorable black-costume issues which ultimately led to the villain Venom. Frenz provided the pencils for several issues of Marvel's ongoing *Star Wars* series, as well as another Marvel interpretation of a Lucasfilm property, *The Further Adventures of Indiana Jones*. During his time with Marvel, Frenz illustrated *The Mighty Thor*, *Thunderstrike*, *Captain America*, *Ka-Zar the Savage*, and *A-Next*, and with his frequent collaborator Tom DeFalco he brought to life Peter Parker's superpowered daughter, *Spider-Girl*. In the late 1990s, Frenz worked for DC on *Superman* and *Action Comics*.
p. 10

---

**CARLOS GARZON** was born in Bogota, Colombia, in 1945. A self-taught artist, he has loved comics since childhood. In 1967, he created the comic strip *Calarca* for the newspaper *El Espectador* in Bogota. His art samples eventually came to the attention of artist Al Williamson, who invited Garzon to work with him in New York. Garzon assisted Williamson on the comic strip *Secret Agent Corrigan* and soon found himself penciling and inking other "realistic style" comic strips, including *Big Ben Bolt*, and helping John Prentice on the comic strip *Rip Kirby*. As a team, Williamson and Garzon handled the art for the *Star Wars* newspaper strip and the comics adaptations of *The Empire Strikes Back*, *Return of the Jedi*, and *Blade Runner*. Williamson concentrated on the figures while Garzon penciled and inked the detailed vehicles and backgrounds, a process that had them frequently passing pages back and forth between their drawing tables. A versatile cartoonist, Garzon has also drawn Flash Gordon, Bugs Bunny, Roger Rabbit, Yosemite Sam, and more. He lives in Florida.
pp. 2; 31, 52, 53, 54; 57, 58–59, 75, 83; 164–165, 178

---

**IAN GIBSON** began writing and drawing his own stories at the age of seven, filling page after page with tiny sketches of cowboys. He attended England's Birmingham School of Art to pursue painting, encountering the world of comic books through a roommate and soaking up the styles of John Romita on *Spider-Man* and Jack Kirby on *Thor*. His first work in the comics industry was on the love-story comics published by Star Pocket. Gibson made a name for himself in the pages of the British sci-fi anthology *2000 AD*, lending his detailed yet exaggerated style to *Judge Dredd* and *Robo-Hunter* and teaming with writer Alan Moore on *The Ballad of Halo Jones*. For the American comics industry, Gibson worked for DC on *Mister Miracle* and *Green Lantern Corps*, for First Comics on *Meta 4*, and for *Dark Horse on Star Wars: Droids and Boba Fett: Enemy of the Empire*.
pp. 134, 141

---

**PAUL GULACY** is an internationally acclaimed comic-book artist with more than thirty years in the field. Born in Youngstown, Ohio, he trained at the Art

Institute of Pittsburgh and Pratt Institute in New York City, and later worked in the fields of magazine illustration, animation, and advertising. In the 1970s he became known for his work on *The Hands of Shang Chi, Master of Kung Fu* for Marvel Comics, and in 1978 he cocreated one of the first graphic novels, for Eclipse Books, entitled *Sabre: Slow Fade of an Endangered Species*. His trademark action-packed cinematic style can be found in such properties as *James Bond*, *Star Wars*, *Batman*, *Green Lantern*, *Terminator*, and many others. His recently published book, *Spies, Vixens, and Masters of Kung Fu*, is a retrospective of Gulacy's extensive career catalog of drawings and paintings. Recently he returned to *Star Wars* on the series *Crimson Empire III*. Gulacy lives in Portland, Oregon.
pp. 90, 91; 142–143

---

**CULLY HAMNER** was born in 1969 in Alabama. His debut in comics came at DC, working on *Green Lantern: Mosaic*, which led to other assignments, including *Black Lightning: Year One* and the new *Blue Beetle* series, for which Hamner designed the third Blue Beetle, teenager Jaime Reyes. Hamner illustrated the three-issue comics thriller *Red* with writer Warren Ellis for WildStorm and worked with Ellis again on the Top Cow series *Down*. He was also one of the founding members of the Atlanta artist collective Gaijin Studios. In 2009, Hamner took over art duties on writer Greg Rucka's *Detective Comics* feature starring The Question. In 2010, his comic *Red* became a feature film starring Bruce Willis and Morgan Freeman, and Hamner went back to revisit the characters to develop the prequel comic *Red: Eyes Only*.
p. 127

---

**HIROMOTO-SIN-ICHI** was born in 1966 and hails from Kumamoto, Japan. A talented manga creator, he wrote and illustrated the science-fiction pirate series *STONe* and the supernatural-tinged manga *Hells Angels*, the latter becoming an animated movie. Hiromoto illustrated *Star Wars Manga: Return of the Jedi*, as well as the story "Perfect Evil" in Tokyopop's *Star Wars Manga*. His unique style has a jagged look that evokes intensity and emotion. He has also designed characters for the video games *Pokémon Colosseum* and *Pokémon XD: Gale of Darkness*.
pp. 32, 33; 48; 61, 128–129

---

**RICK HOBERG** was born in Belton, Texas, in 1952 and got his love of adventure from childhood exposure to films like *King Kong* and *The Sea Hawk*. After receiving a degree from UCLA, he got his professional start in the 1970s, assisting Russ Manning on the syndicated newspaper strips *Tarzan* and *Star Wars*. At Marvel, he worked on *Iron Man* and *Invaders* and collaborated with Fred Kida on the *Spider-Man* newspaper strip in the early 1980s. At DC, he illustrated a wide array of titles including *Checkmate*, *Batman*, *Green Arrow*, *Justice League*, and *Captain Carrot and His Amazing Zoo Crew*. With other publishers, he provided art for *DNAgents* and *Surge* for Eclipse, *Roger Rabbit* for Disney, and he cocreated *The Strangers* with writer Steve Englehart for Malibu. In the field of animation, Hoberg put in stints as a storyboard artist at Hanna-Barbera, Marvel Productions, and DiC Entertainment. Recently Hoberg worked on the animated feature *Next Avengers: Heroes of Tomorrow*.
pp. 15, 178

---

**TOM HODGES** was born in Philadelphia in 1972 and has been drawing for as long as he can remember. He attended the Art Institute of Philadelphia and majored in computer/traditional animation, followed by a move to San Francisco to attend film school. In 2003, Lucasfilm approached Hodges to produce a web strip for StarWars.com that would fill in the events that took place prior to *Star Wars Episode III: Revenge of the Sith*. The strip debuted in 2004 and produced two sequels in 2006 and 2007. Hodges is also a lead artist on the current webcomic, now in its third season, which features characters cocreated by Hodges and writer Pablo Hidalgo and marks Hodges's debut as a *Star Wars* writer. He currently resides in California with his wife Terri and their son Logan.
pp. 110, 113; 118

---

**ADAM HUGHES** is one of the best artists working today in the field of "Good Girl Art," rendering superhero tales and damsels in distress in the manner of legendary pinup artists Alberto Vargas, George Petty, and G. Elvgren. A New Jersey native, he started in comics at the age of nineteen on *Maze Agency* for Comico, followed by Dark Horse's *Ghost* and Image's *Gen¹³*, for which he served as both artist and writer. His career with DC began with *Justice League America* in 1989, but he earned widespread recognition for his four-year run as the cover artist of *Wonder Woman*. Hughes has since become a specialist at covers, and he handles penciling, inking, and coloring, while employing a mix of traditional and digital techniques. Hughes designed several characters for the *Star Wars* role-playing game from Wizards of the Coast and contributed a cover depicting Luke Skywalker for Dark Horse's *Star Wars Legacy*. His covers, including those he produced for DC's *Catwoman*, have been collected in the 2010 book *Cover Run: The DC Comics Art of Adam Hughes*.
pp. 88, 156

---

**CARMINE INFANTINO**, born in Brooklyn, New York in 1925, is one of the most important artists and editors in the history of the comics industry. He started in comics in the 1940s and worked on DC's Golden Age versions of Black Canary, Green Lantern, and the Flash. Superheroes fell out of fashion at the end of the decade, but Infantino helped lead their resurgence in 1956 with his work on an all-new Flash. Infantino designed the Silver Age Flash's now-iconic red and yellow suit, incorporating a sleek, streamlined look that showcased his talent at rendering the human form. In 1964, he teamed with writer John Broome on the "new look" revamp of Batman, which introduced a more naturalistic art style, and which, along with the creation of Batgirl, inspired the 1960s *Batman* TV show and movie. Infantino became DC's publisher in 1971 and later worked with Marvel as the primary artist throughout the early run of its *Star Wars* series. He has illustrated three U.S. postage stamps, and his film and TV credits include the first two *Superman* films, *Super Friends*, *The Secrets of Isis*, and *Shazam!* His autobiography, *The Amazing World of Carmine Infantino*, was published in 2001.
pp. 4–5; 6

---

**DREW JOHNSON** was working in a comics shop in Eugene, Oregon, when he got the call to draw his first professional comic-book project, Dark Horse's *Star Wars: X-Wing Rogue Squadron*. His other work in the galaxy far, far away includes the first two issues of *Star Wars Infinities: A New Hope*. Johnson's work has been published by DC, Marvel, Top Cow, DDP, and WildStorm, including stints on DC's *Supergirl* and WildStorm's *The Authority*, but he is probably best known for his work on DC's *Wonder Woman*. Over the course of his career, Johnson has been a member of Macon, Georgia's Jolly Roger Studio, Studio Phoenix (the latter cofounded with Ray Snyder and Dan Jolley), and Portland's Mercury Studio (now known as Periscope). He lives in Burbank, California, with his wife, animator/director Karen Carnegie Johnson, and their daughter, Cole.
pp. 34, 35

---

**MIKE KALUTA** was born in 1947 in Guatemala and counts Roy Krenkel and Frank Frazetta among his artistic influences. He studied at the Richmond Professional Institute in Virginia before breaking into the comics industry with work at DC Comics, and soon illustrated *The Shadow* and *Edgar Rice Burroughs' Tarzan Carson of Venus* at DC. His rich and meticulous panel illustrations lent themselves to eye-catching covers, and Kaluta worked on posters and book illustrations while producing iconic images for Marvel's *Conan* titles. In the 1970s Kaluta joined with fellow artists Jeffrey Jones, Bernie Wrightson, and Barry Windsor-Smith to form The

Studio, a New York City artist commune. Kaluta collaborated with Elaine Lee to develop the off-Broadway sci-fi play *Starstruck*, then adapted the female-friendly story for comics. *Starstruck*'s fan base followed the comic through a variety of publishers, including *Heavy Metal* magazine, Marvel's Epic imprint, Dark Horse, and, most recently, IDW Publishing. Among Kaluta's personal highlights are his *Batman* and *Books of Magic* covers for DC and the twelve paintings he did for 1994's sought-after J.R.R. Tolkien calendar.
p. 64

---

**KEN KELLY** was born in 1946 in New London, Connecticut, and credits an art teacher he met in fourth grade, Mrs. Valerious, with teaching him the principles of his trade. She nurtured the young artist over nine years and convinced his parents that art school would only ruin his unique style. Instead of art school, Kelly opted for the U.S. Marine Corps and illustrated *The Gitmo Gazette* while serving at Guantánamo Bay. In 1968, he visited the fantasy artist Frank Frazetta at his New York studio. Frazetta invited Kelly to study with him, and the young artist soon made his first professional sale to *Vampirella* magazine. That was the start of a thriving career painting book covers featuring the likes of Conan the Barbarian and Tarzan, as well as album covers for Kiss, Manowar, and Rainbow. Kelly's *Star Wars* covers include the Dark Horse series *Prelude to Rebellion*, *Outlander*, and *Boba Fett: Enemy of the Empire*.
pp. 20, 22–23; 107; 124, 125, 145

---

**SAM KIETH** writes and draws comics. Most fans consider his art a little weird. He was on the *New York Times* bestseller list for writing and drawing *Arkham Asylum* for DC Comics. He also was nominated for an Emmy for co-writing the pilot for an animated series, *Cow and Chicken*, with his cousin, animator Davie Feiss. His creator-owned comic book, *The Maxx*, became an animated series from MTV and won the Annecy award in 1995. However, Kieth has never won, nor even been nominated for, either a Harvey or an Eisner Award during his twenty years in comics... not that he's bitter about it or anything.
pp. 80–81; 135

---

**JOE KUBERT**, born in Poland in 1926 and raised in East New York, began his career as an inker and illustrator in his teens. While attending Manhattan's High School of Music & Art, he developed his skills at Harry "A" Chesler's studio, penciling, inking, and coloring comics for such publishers as Holyoke, Fox, and Quality. Kubert began a long association with DC in 1943, penciling and inking *Seven Soldiers of Victory*. In the 1950s, working for St. John Publications, he and high school classmate Norman Maurer created the prehistoric hero Tor, working for DC. Kubert would bring to life signature characters such as Hawkman and Sgt. Rock. In 1976, Kubert and his wife Muriel founded the Joe Kubert School of Cartoon and Graphic Art in Dover, New Jersey. In 1996, Kubert turned a series of faxes from besieged European comics agent Ervin Rustemagic into the heralded graphic novel *Fax from Sarajevo*.
p. 44

---

**MICHEL LACOMBE** was born in 1973 in Montreal. He has worked as an artist and inker for Marvel and DC, with titles such as *Batman Incorporated* and *Punisher Max: Six Hours to Kill* under his belt, and has illustrated several *Star Wars* comics for Dark Horse. He is also one of the writers of the space-opera comic *L'Académie des Chasseurs de Primes*. He lives in Montreal with his wife, Julie, and as many cats as possible.
pp. 39, 62; 63; 120, 122; 123

---

**DAVID LAPHAM** was born and raised in New Jersey. At the age of 20, he began his career at Valiant, where he illustrated and helped create many of their original titles, including *Shadowman*, *Harbinger*, and *Rai*. In 1995, he cofounded El Capitán Books and began his groundbreaking series *Stray Bullets*. Lapham has worked for DC, Marvel, Dark Horse, and Vertigo, among others, bringing his unflinching vision to such characters as Batman, Daredevil, Kull, and Deadpool as well as creator-owned works such as *Murder Me Dead*, *Silverfish*, and the surreal noir *Young Liars*. He won an Eisner, the comics industry's highest award, as the best writer/artist of 1996 and has been nominated five times since in that category.
pp. 26, 27

---

**RICK LEONARDI**, born in Philadelphia in 1957, lists Joe Kubert, Neal Adams, and Gil Kane as early influences, as well as Burne Hogarth, Will Eisner, and Milton Caniff. He began his professional career in 1980, a year after graduating from Dartmouth, with an issue of *Thor*. During the 1980s, readers of titles such as *X-Men*, *The New Mutants*, and *Cloak and Dagger* came to appreciate his graceful, economic lines. Leonardi and fellow illustrator Mike Zeck developed the design of the black-and-white costume donned by Spider-Man in 1984's *Secret Wars* miniseries, an ensemble that led to the comic villain Venom. In recent years, Leonardi's work has included *Spider-Man 2099*, *Nightwing*, *Batgirl*, and *Green Lantern Versus Aliens*. Leonardi lent his pencils to the haunting *General Grievous* miniseries in 2005.
pp. 71; 111, 112, 166

---

**VATCHE MAVLIAN** says he grew up devouring cartoons and library books about everything from dinosaurs and pirates to Greek mythology and ghosts. He cites the classic comics-art books *Dynamic Anatomy* and *How to Draw Comics the Marvel Way* as influences, along with the work of Frank Frazetta, Alberto Uderzo, and Todd McFarlane. Mavlian began his comics career a few months after graduating from college, getting his first publishing credit as artist on Mythic's *The Revelators*. He made a name for himself illustrating (and sometimes writing) short works such as *The Wilds*, *Bounties*, *Space Thunder*, *The Sound of Dying*, and *Born Bad*, winning praise for his realistic, almost-throwback style. Mavlian began working with Marvel on *Captain America* in 2002, and his subsequent credits include *Spider-Man*, *Buffy the Vampire Slayer*, *Star Wars*, and *Lone Ranger & Tonto*.
pp. 16; 17, 18

---

**MIKE MIGNOLA**, born in 1960 in Berkeley, California, describes himself as being fascinated with ghosts and monsters from an early age—particularly after reading *Dracula* as a twelve-year-old. Following graduation from the California College of Arts and Crafts in 1982, he moved to New York City to become a comic-book artist, serving as an inker on such titles as *Daredevil* and *Power Man and Iron Fist*. At DC in the late 1980s, he took on such projects as *Cosmic Odyssey* and *Gotham by Gaslight*. In 1993, he was one of the founders of Dark Horse's Legend imprint, for which he designed his most-famous creation, Hellboy. Mignola served as visual consultant to director Guillermo del Toro on both *Hellboy* and *Hellboy 2: The Golden Army*. He also coauthored (with Christopher Golden) the novel *BALTIMORE, or, The Steadfast Tin Soldier and the Vampire*. He lives in Southern California with his wife, daughter, and cat.
p. 19

---

**FRANK MILLER**, born in 1957 in Olney, Maryland, made his professional comics debut in 1977, drawing stories for Gold Key, DC, and Marvel. While working as a fill-in artist on *Spectacular Spider-Man*, Miller took a liking to an issue's guest star, Daredevil. Daredevil proved an excellent fit for Miller's abilities as both an illustrator and writer, and over his four-year tenure, it became one of Marvel's best-sellers. Miller's star rose further with his work on such titles as *Ronin* and *Wolverine*, paving the way for the smash success of 1986's landmark *Batman: The Dark Knight Returns*, whose stark, film-noir look

and content redef ned both comics and Hollywood At Dark Horse in the 1990s, he became an influential voice for creators rights and aga nst censorship in comics Classic Miller titles such as *Sin City* and *300* were later turned into successful movies, fulfilling the promise of their creator's cinematic eye as an illustrator
p 179

---

**TOM PALMER** born in 1942, is an nker known for a lush, illustrative style that revived the tradition of vintage newspaper strips Palmer grew up with comic books but wanted to be an illustrator, recalling influences from Hal Foster to Norman Rockwell and John Singer Sargent He got his first assignment for Marvel in 1968, penciling a *Doctor Strange* comic for which Stan Lee acted out the plot in his office Returning a month later, Palmer was told they had a penciler but was offered a job inking The penciler was Gene Colan, with whom Palmer would have a long and fruitful partnership In the 1970s, Palmer s work with pencilers such as Colan, Neal Adams, and John Buscema would make him a Marvel mainstay - and a huge influence on later generations of inkers
pp 14; 177

---

**ROD PEREIRA** was born in 1975 in São Paulo, Brazil, and is a self-taught artist with a lifelong love of comics He started drawing at age eleven, and says his influences include Drew Struzan, Dan dos Santos, Donato Giancola, John Singer Sargent, Travis Charest, and Gabr ele Dell'Otto Pereira's credits as a penciler, inker, or illustrator include *Star Wars Outlander*, *Dungeons & Dragons*, *Black Tiger*, *Last Crusader*, and *Angus*. After many years producing comic-book art, Pereira diversified his artistic portfolio by working as a concept artist for video games and movies, producing environment concepts for the animated feature *The Legend of King Nal* and character concepts for the video game *Edge of Twilight*
pp. 21, 108

---

**GEORGE PÉREZ**, born in 1954 in the South Bronx, New York, started his comics career in 1974 and has since illustrated many landmark publications. He cocreated DC's *The New Teen Titans* and had successful runs on *Justice League of America* and Marvel's *The Avengers* and *Fantastic Four*. Among his most notable successes were the epic *Crisis on Infinite Earths* and the chart topping crossover *JLA/Avengers*, which combined DC and Marvel franch ses He also served as both writer and artist on a relaunch of Wonder Woman, redefining the character for a modern audience Pérez has recently teamed up with cocreator Marv Wolfman for *The New Teen Titans Games* graphic novel Until now, Pérez s sole nvolvement with the *Star Wars* universe was a trading card featuring a Gamorrean Guard He s happy to f nally get a chance to illustrate a greater number of the class c characters
p 92

---

**KILIAN PLUNKETT**, born outside Dublin, Ireland, grew up as a self described "pale young geek," drawing Death Star battles in which the space station was "one big wobbly circle with 'H's' for TIE fighters " Plunkett began his comics career with *Aliens: Labyrinth* for Dark Horse in 1993 and took his first steps into the *Star Wars* universe a year later as the cover artist for *Droids*. His later *Star Wars* work for Dark Horse included *Shadows of the Empire* and *Mara Jade By the Emperor's Hand* In 2005, Plunkett began working on *Star Wars: The Clone Wars*, the animated series, helping create the look of everything from environments and creatures to weapons, and becoming the show's lead character designer Two characters are named in homage to h m the stubborn Republic admiral Kilian and the four-legged PLNK Series dro d
pp. 9, 65, 72

---

**PAUL POPE**, born in 1970, remembers see ng *Star Wars* the week it opened n 1977 -and going back four more times that week He has worked primarily in comics since the early 1990s but has also done projects w th Italian fashion label Diesel Industries and with DKNY in the United States H s *Batman Year 100*, a science fiction take on the caped crusader s origins, has won numerous awards and been printed in many languages In 2010, he was recognized as a Master Artist by the American Council of the Arts. Also in 2010, his strip *Strange Adventures*—a DC homage to the *Flash Gordon* serials of the 1930s – won the Nat onal Cartoonist Society's Reuben Award for Best Comic Book of the year. He is currently working on *Battling Boy*, a book-length epic featuring a young superhero, for First Second/Macm llan He l ves in New York City
pp. 50–51

---

**FRANK QUITELY**, born in 1968 in Glasgow, Scotland, has loved drawing for as long as he can remember, immersing himself from an early age in comic strips, album covers, posters, movies, cartoons, all manner of illustration, and all genres of painting Dur ng his first few years after Glasgow School of Art, he tried portraiture, caricature, murals, window-dressing, pavement-drawing, advertising, and illustration, but it was in comics that he found his niche. After a few years of creating humorous work in the Scottish small-press scene, he served a further few years working on sc -fi strips in the UK mainstream before the lure of the Un ted States beckoned w th its greater variety and opportunity, allowing him to try everyth ng from twist-in-the-ta l shorts to superhero epics He has worked on such titles as *New X-Men*, *All Star Superman*, *We3*, *Batman and Robin*, and, of course, *Star Wars*
pp 101, 102–103

---

**TOM RANEY** has worked as a penciler for Marvel, DC, Dark Horse, and WildStorm, contributing to such titles as *Thor*, numerous X-Men series, *Warlock and the Infinity Watch* (as well as *Chronicles*), *Annihilation Conquest*, *Outsiders*, *Star Wars*, and many other titles One of his favorite projects was helping breathe new life into *Stormwatch* alongside Warren Ellis. He is currently working for Marvel on *Avengers Academy* He describes h s influences as "too numerous to mention. I try to get something from everything I see—good and bad You never know what will strike a chord in you or suddenly become useful "
p 21

---

**ANDREW ROBINSON** was born in St Augustine, Florida, in 1970 He was raised on a potato farm and had an active imagination, fueled by such art sts as Frank Frazetta and Walt Simonson He joined the army in 1988 to pay for tuition at the Savannah College of Art and Design, and took a year off in 1991 to serve in the Gulf War, where he purified water. In 1993, Robinson began h s comics career as an illustrator for Dark Horse, and since then, he has served as a penciler and inker for titles including *Starman*, *Gen*$^{13}$, *Teen Titans*, *Superman*, *Batman*, and *X-Men* His credits as a cover artist include *Star Wars*, *Starman*, *Hawkman*, *Iron Man*, *Superman*, *Detective Comics*, and *JSA*. An accomplished painter, he's currently at work on a graphic novel about Brian Epstein and the Beatles, after which he plans to return to writing and illustrating his creator owned book *Dusty Star* He lives in Altadena, California
pp 119, 149; 155

---

**JOHN ROMITA SR.** was born in 1930 in Brooklyn, New York and graduated from Manhattan's School of Industrial Art in 1947 In the late 1940s, while working as a lithographer, he began serving as a ghost artist with Timely and Trojan Comics After a stint in the army (where he did layouts for recruitment posters), Romita worked for Marvel forerunner Atlas in the 1950s, illustrating science f ction stories, westerns, war stories, and horror tales. He moved to DC in 1958 and became known as a penciler and nker of romance comics. In the mid-1960s, he came to Marvel and assumed penciling duties on *Daredevil*, then took over as penciler on *The Amazing Spider-Man* in 1966. Romita s long run on *Spider-Man* would

redefine the character and make Romita a comics legend. As Marvel's art director, he later helped design such characters as Punisher and Wolverine.
pp. 69, 70

**P. CRAIG RUSSELL** was born in 1951 in Wellsville, Ohio, and graduated from the University of Cincinnati with a degree in painting. He is known for his striking line art, influenced by the art nouveau era and nineteenth-century illustration, his skill as a storyteller, and the vast range of creative works he has interpreted in prose and pictures. He broke into comics in 1972 and first won renown for his work on *Killraven* and *Doctor Strange*, but he has also adapted operas by Mozart, Strauss, and Wagner; interpreted the fairy tales of Oscar Wilde and Rudyard Kipling's Mowgli stories; adapted Michael Moorcock's Elric stories; and frequently collaborated with Neil Gaiman on works such as *Sandman* and *Coraline*. Throughout his career, Russell has numbered his works in the order they were drawn, similar to the identification of works by composers. He describes his four-hundred-page adaptation of Wagner's *The Ring of Nibelung*, collected by Dark Horse, as his magnum opus.
pp. 72, 82, 84–85, 90, 91, 104; 105

**TIM SALE** was born in Ithaca, New York, in 1956. He and his family moved to Seattle when he was six, and his father bought him comic books to help pass the time, beginning a lifelong interest in visual storytelling. As a teenager, he became obsessed with the work of such legendary Marvel artists as Jack Kirby, John Buscema, Steve Ditko, John Romita, and Jim Steranko, though he describes himself as largely self-taught. Sale and writer Jeph Loeb have produced such titles as *Batman: The Long Halloween*, *Spider-Man: Blue*, and *Catwoman: When in Rome*. He also created the art featured on the first two seasons of NBC's *Heroes*. He lives in Southern California with his two dogs, the mighty and lovable Jackie and Sammy.
p. 56

**TSUNEO SANDA** was born in Osaka, Japan, and discovered a love of art as a child, when he would draw on the pavement with chalk. He says his early influences included Rembrandt, René Magritte, Paul Davis, and Robert Peak. He spent his early years running his own advertising firm, while creating original artwork in his spare time. After winning the top prize in a Japanese science-fiction art competition, he came to the attention of *Omni* magazine, which gave him the first of many cover assignments in 1989. He then began concentrating on science-fiction-themed art and has produced numerous posters and art works for *Star Trek* and *Star Wars*. Since 1995, his *Star Wars* work has included book covers, comic-book art, prints for the Celebration conventions, and the company's exclusive holiday cards.
p. 25

**JAMES SHERMAN** recalls reading comics under the covers by flashlight as a child—until his parents found his collection and took it away. He became interested in comics again in college, where his favorite artists included Mike Kaluta, Bernie Wrightson, and Robert Crumb. Sherman pursued a career in publishing and graphic design while trying to break into the comics world; one of his first comics jobs was reviving *Challengers of the Unknown*, a previously canceled title he'd enjoyed in college. Sherman became known as a penciler on *Legion of Super-Heroes* in 1977 and 1978, and won acclaim for bringing new realism to that venerable title. After a stint with Upstart Studios in the late 1970s, he left comics largely behind, working on movie production for such films as *The Lost World: Jurassic Park*, *Men in Black*, and *Hercules*.
p. 179

**GALEN SHOWMAN** was born in 1972, in Youngstown, Ohio. He got his start at Caliber in 1990, where his first major project was *Sinergy*, a retelling of Dante's *Inferno* on which he served as continuity artist, illustrating the story's beginning and end and bridging scenes between works by different artists. He worked with Caliber publisher and writer Gary Reed on *Sinergy*, *Raven Chronicles*, and the acclaimed *Renfield*. Showman's other titles include *JLA: Age of Wonder*, *Hellboy*, *Star Wars*, *Elric: Stormbringer*, *Buffy the Vampire Slayer*, and *The Clowns (Pagliacci)*.
pp. 104, 105

**BILL SIENKIEWICZ** (pronounced "sin-KEV-itch") was born Boleslav Felix Robert Sienkiewicz in Blakeslee, Pennsylvania. He is known for incorporating abstract and expressionist influences into comics art, using an array of painted and collaged mixed-media, photography, and digital techniques. His comics work, most notably Marvel's *Elektra: Assassin* and his graphic novel *Stray Toasters*, have earned him nearly every major comics award in the United States and abroad. His non-comics work includes promotional art for films such as *The Dark Knight*, *Unforgiven*, and *The Green Mile*; cover art for video games and CDs; ads for Nike, and numerous book covers and magazine illustrations. He also co-designed multimedia stage productions for Roger Waters's 2006 *Dark Side of the Moon* Tour. He is working on a supernatural western, *The Man with No Name*, which he will design, illustrate, and co-executive produce with Braxton Pope. He is descended from the Nobel Prize–winning Polish novelist Henryk Sienkiewicz and is beginning work on an illustrated series tentatively titled *Status Quo Vadis*.
pp. 47, 140, 179

**JEFF SMITH** was born in 1960 in McKees Rocks, Pennsylvania, and grew up in Columbus, Ohio, where his love of comics and their storytelling possibilities was shaped by Charles M. Schulz's *Peanuts* and Walt Kelly's *Pogo*. While attending Ohio State, he created a comic strip called *Thorn* for *The Lantern*, the student newspaper. Some of *Thorn*'s characters reappeared in *Bone*, which Smith began publishing in 1991 through his own company, Cartoon Books. By the time he wrapped up the story in 2004, *Bone* had grown to a 1,300-page story and was heralded as a masterpiece. Asked where he got the idea for *Bone*, Smith said he wanted to combine his love of comics with his fondness for books such as *The Adventures of Huckleberry Finn*, the *Odyssey*, and *Don Quixote*. Smith has also written *Shazam!: The Monster Society of Evil* for DC and *RASL*, a self-published science-fiction series about a dimension-jumping art thief.
p. 55

**RYAN SOOK** was born in Oregon in 1976 and grew up in California, where he was introduced to art, comics, and movies very early in life by his father, an art director at a local TV station. His father's collection of books by artists such as Frank Frazetta, Jeffrey Jones, and Moebius led to an interest in illustration that grew exponentially. A self-taught artist, Sook sought out a career in comics and found his first professional work with DC in 1997. Since then he has worked alongside Grant Morrison on *Seven Soldiers of Victory: Zatanna* and Dave Gibbons on *Wednesday Comics*.
p. 87

**JIM STERANKO** is one of the most controversial figures in contemporary culture, with multiple careers as a musician, author, photographer, carnival fire-eater, publisher, male model, art director, escape artist, and designer. As writer-illustrator of Marvel's *Nick Fury, Captain America*, and *X-Men*, he infused elements of surrealism, op art, and a revolutionary narrative approach, which generated 150 original innovations that changed the direction of the form. His mastery of visual storytelling led to collaborations with Francis Coppola, as well as Steven Spielberg and George Lucas, for whom, as production illustrator on *Raiders of the Lost Ark*, he helped define the look of *Indiana Jones*.
pp. 66–67

**DAVE STEWART** born in Boise, Idaho, in 1972, names Mike Mignola, Matt Hollingsworth, Bjarne Hansen, and Greg Manchess as influences. He began his comics career as a design intern with Dark Horse. During that internship, he tried out for an opening for a colorist guide painter, but was hired instead as a computer separator, interpreting painted guides. He wanted to be a penciler, but says he turned out to be a better colorist—and has received six Eisner and three Harvey awards for color. His current projects include *Hellboy*, *BPRD*, *Baltimore*, *Lobster Johnson*, *Conan*, *Batwoman*, *The Goon*, and *Witch Finder*. He lives with his wife Michelle and three black cats in Portland, Oregon.
pp. 19, 56

---

**DOUG WHEATLEY** was born in 1968 in Winnipeg, Canada, and considers Hal Foster, Alex Raymond, Alex Toth, Frank Frazetta, and Al Williamson his influences. At the age of twenty-one, he became penciler on *Blade the Vampire Hunter* for Marvel. After short stints on *The Incredible Hulk*, *The Punisher*, and *Conan the Barbarian*, he moved to Dark Horse, where he worked as a penciler with Mark Shultz on *Alien: Apocalypse*, and then to DC for *Superman: Last Son of Earth*. Since then he has illustrated covers for *Bounty Hunters: Kenix Kil*, *Empire*, and *Legacy* and worked as a penciler on the *Darklighter* series with Paul Chadwick, the adaptation of *Revenge of the Sith*, and the *Dark Times* series with Mick Harrison. He has also worked as a concept artist for *Superman Returns* and the *Star Wars* live-action series. He lives in Winnipeg with his wife, Angela, and two children, Skye and Ryan.
pp. 49; 130; 131, 132–133

---

**J. H. WILLIAMS III** decided he wanted to be a comics artist as a child, helped by an early infatuation with Micronauts figures and the comic book of the same name. He first broke through with Milestone's *Deathwish* miniseries in 1994, which led to penciling duties on DC's *Chase* and a collaboration with inker Mick Gray on the DC Elseworlds graphic novels *Justice Riders* and *Son of Superman*. Williams is renowned for the superb design sense he brings to his art and his command of a range of artistic styles. Those skills reached a wide audience with Wildstorm's *Promethea*, a six-year collaboration with Alan Moore that began in 1999. Other notable Williams projects since then have included *Desolation Jones*, *Seven Soldiers*, *Detective Comics*, and *Batwoman*.
pp. 114–116

---

**AL WILLIAMSON** was born in New York City in 1931 and spent his childhood in Bogotá, Colombia. Upon his return to New York, he took art courses from Burne Hogarth and assisted on some *Tarzan* Sunday pages. Williamson contributed to EC's *Weird Fantasy* and *Weird Science* between 1952 and 1955, often in collaboration with the so-called Fleagle Gang: Frank Frazetta, Roy Krenkel, and Angelo Torres. In addition, his work was present in publications by ACG, Charlton, Prize, and Dell. He illustrated a comics adaptation of *The Empire Strikes Back* for Marvel in 1980 and collaborated with Archie Goodwin on a long run of daily *Star Wars* strips for newspapers. In the 1990s, he took on *Flash Gordon* (in cooperation with scriptwriter Mark Schultz) and adapted *The Phantom Menace* for Dark Horse. He died in June 2010.
pp. 2; 31, 40, 52; 53; 54, 57; 58–59; 75; 83; 86, 106, 167, 178

## COMIC-BOOK GENESIS

By J. W. Rinzler

On July 27, 1976, only eleven days after *Star Wars* wrapped principal photography, George Lucas met with comic-book artist Howard Chaykin and Marvel comic-book editor Roy Thomas. Their goal at this initial meeting: begin a collaboration that would result in the very first comic books based on *Star Wars*.

Lucas, Chaykin, and Thomas had been brought together by Lucasfilm's marketing and merchandising vice president, Charles Lippincott, who had already hired Chaykin to illustrate a *Star Wars* poster, which was sold at sci-fi and comics conventions.

At this point in the making of the film, barely a single shot had been completed by Industrial Light & Magic. And Twentieth Century-Fox, the studio that was financing *Star Wars*, had little hope of making its money back and was actively trying to divest itself of the movie. Even Lucas was feeling very depressed about his space fantasy. The shoot had been a horrible experience. All things considered, it was a minor miracle that Lippincott had managed to score a contract with Marvel—along with DC, one of the two premier comic-book publishers—to adapt Lucas's script into a six-book series. Three of those six were scheduled to appear on newsstands before the film's release in order to heighten comic-book fan awareness.

For years, the transcript of this key conversation lay buried in a box in the Lucasfilm Archives. For the very first time in a book, the essential excerpts of the conversation are being made public.

**PARTICIPANTS:** writer director George Lucas, artist Howard Chaykin, marketing and merchandising vice president Charles Lippincott, editor Roy Thomas, who arrives late

**GEORGE LUCAS:** Well, I think this is just primarily to meet you. I'm a big fan of yours

**HOWARD CHAYKIN:** Thank you It's nice to be accepted

**LUCAS:** Got a lot of your stuff. Especially your *Cody Starbuck* [a swashbuckling space pirate, whose comic-book adventures began in *Star Reach* no.1, 1974] About halfway through [creating *Star Wars*], I discovered *Cody Starbuck*, and it's great That's what I like. It's fun I like the style

**CHAYKIN:** could do with it whatever I wanted to do

**LUCAS:** If you like comics, you like comics

**CHAYKIN:** Yeah, I like comics. I'm looking forward to getting started on this thing

**LUCAS:** What do we want to get out of this, Charlie?

**CHARLES LIPPINCOTT:** We're going to talk mainly about visual stuff Have you thought anything about the visual style of the book?

**CHAYKIN:** Not to any great extent My only reasons for wanting it to be a black-and-white comic book were that reproduction was getting to the point where black-and-white is the best I could see why you want t in color, of course

**LIPPINCOTT:** I think it's more than that. I think it s Marvel, too We've talked about it back and forth

**CHAYKIN:** All reproduction in comics is incredibly inconsistent but it s less inconsistent in black-and-white But for the kind of comic book it's going to be, I think color would probably be best I'll do it in a fairly illustrative style and we'll see how the first one runs I still want to keep it very simple, because the introduction of more is just going to go to shit You're going to have to bold it up a little bit, because the fine line just isn't reproducing I will probably do it with these new Pentels I can get as elaborate effect or as simple effect as I want

I'm still trying to figure out how I'm going to do the laser swords I have no idea I think I'll just have to get down and do it Screw it up a couple of times before get it right And it might have to be done with color.

**LUCAS:** That'll be great We're looking forward to it. Our wonderful adventure in comics. We all hope It'll be interesting to see how it goes with the movie

**CHAYKIN:** Are there going to be any problems with likenesses?

**LUCAS:** Well, I don't know That's another thing How do you feel about that? Do you feel comfortable with attempting likenesses or would you rather avoid that completely?

**CHAYKIN:** Are any of your actors going to be ?

**LUCAS:** No, no problems.

**CHAYKIN:** Okay, because that's come up often I'm going to attempt likenesses, only a simplified likeness I mean over a single book, I could probably do it; over six issues, It's going to be a royal pain in the ass Simply because no matter how many photographs you give me, you could give me tons, and it still wouldn't be enough, because there are just so many shots of heads

I feel that kid who plays Luke is a little soft in the face so I'm going to harden him up a little bit He's got a great cleft and that's fine, but he looks like he's sixteen It'll make him more heroic in the picture. Han Solo is perfect. He looks like I drew him He looks like my cliché mercenary hero He looks like Starbuck. Alec Guinness is no problem He reeks character

I will need considerable material on the hardware. I've got all the material I need on the guns, because I've got not only the photographs provided, but plenty of small arms in the world catalogues. And the guns used in the film are very familiar weapons I recognized [one] gun immediately [in a still photo], and fell out of my chair. Seemed like that was the only reason they gave me the job

Chewbacca will be no problem Same thing is true of Darth Vader Darth Vader s a comic book character He looks like a comic-book character—Doctor Doom I need plenty of material on the X-fighters and the Y-fighters, much more than I have now, if there is any available

**LIPPINCOTT:** I've got color prints of the models, of the X wing and the Y-wing

**CHAYKIN:** And I need the interiors on the Death Star I have absolutely no idea what it looks like

**LIPPINCOTT:** That's a problem There are no good shots

**CHAYKIN:** I need the interior cockpit shots and stuff like that Also some color guide My first vision of the color film was here [in Los Angeles]. I had no idea what color to use for Han Solo's outfit, his hair the Princess, I suspected Luke was blond, but it could have been sandy hair Various things like that My only key was the paintings [by Ralph McQuarrie]

Preliminary sketch by Howard Chaykin

Color *Star Wars* poster by Howard Chaykin

**HOWARD CHAYKIN AND TOM PALMER**

*Star Wars*, issue no. 1, cover

Marvel Comics, 1977

I'm glad I don't have to get started yet. Just don't want to fake anything.

**LIPPINCOTT:** If you wanted stuff that was color-keyed . .

**CHAYKIN:** Well, I won't have to color the books. The first issue isn't due on the stands until February and that means they're due in the house in December. By December, I hope to have all the books penciled, at least, and most of it inked. I hope to have the whole bunch finished by December or January. So that's cool. So I can spend January coloring six comics. So that's no rush on that.

**LIPPINCOTT:** Where's Roy?

**CHAYKIN:** Are you sure he knows he's supposed to be here? I'd like to get on him and have him read that script, and reread it and break it down for me. Because I want to get started on the job on the first issue. I have no intention of doing break-down myself.

**LIPPINCOTT:** But he needs a new script. That's another reason for coming over here today. He misplaced the script I sent him. [To Lucas] Are there any changes now since that script [the fifth draft, or shooting script]?

**LUCAS:** A little bit of ad lib went on.

**CHAYKIN:** It's going to be a lot of fun to do. There's a lot of material to work with.

**LIPPINCOTT:** Yeah. If you want to look at footage tomorrow, we can do it in the morning.

**LUCAS:** Actually, if they're going out to [ILM], they can also see the models.

**CHAYKIN:** Also I need head shots on all the major characters and the minor ones. I have no idea who Biggs is, the other pilot. The general in the war room with the Princess, I don't know him.

[Roy Thomas arrives.]

**LIPPINCOTT:** We were talking about style a little bit, the illustration work.

**ROY THOMAS:** Yeah, the illustration work. The writing will follow the screenplay, with a few captions that we'll put in, "Suddenly—" for example.

**LIPPINCOTT:** An occasional "Suddenly." There's a lot of "Suddenly"s in the script.

**THOMAS:** Yeah, I know.

**LUCAS:** "Suddenly this," and "Suddenly that."

**LIPPINCOTT:** We put a few in the novel. We put a few in today.

**LUCAS:** We added one to the novel. He didn't have any "Suddenly"s. Have you figured out at all how you're going to break it down?

**THOMAS:** No, we haven't really discussed that. But we will.

**CHAYKIN:** Before we start. We'll just figure that out first.

**LUCAS:** Because I haven't the foggiest idea how it's going to work.

**CHAYKIN** [to Thomas]: What I'd like you to do, because I'm leaving Thursday, is read it and get some vague idea of how you want to do it. And call me or drop me a line and tell me.

**THOMAS:** Oh, yeah, I will. You mean when you're back East. Well before we begin, we'll figure out about where we'll be in terms of space.

**LUCAS:** It's also tricky, because it starts slow and builds, so you've got to be really . . . The first couple of issues, you're going to be really scraping to try and make something happen, or you're going to have to skip along—merrily.

**LIPPINCOTT:** Why? The first issue's got that whole capture.

**LUCAS:** Of the robots?

**LIPPINCOTT:** No, the capture of the ship.

**LUCAS:** That's right.

**LIPPINCOTT:** And by the second one, you've got the robots being hunted down. You've got something in there that's built-in for a comic. I don't think there's a problem.

[To Chaykin] Howard, what about the sky battle at the end? How do you think we can solve that?

**THOMAS:** You mean the impersonality of the whole thing? Well, there are shots in the cockpit—the way you do it in a film. Again, that'd be a graphic problem. Inset panels, shooting back and forth. We've got plenty of room. That's the good thing. It's going to be part of a continued story, and by the last issue or two, where this is happening, [the readers] will be pretty well into it and we'll be able to afford an issue of that type.

DAVE COCKRUM AND RICK HOBERG

*Marvel Special Edition Featuring Star Wars*, issue no. [illegible] cover

Marvel Comics, 197[illegible]

AL WILLIAMSON AND CARLOS GARZON

*Star Wars*, issue no. 39, cover

Marvel Comics, 1980

**LUCAS:** Your basic "Fighting Air Force" issue. Well, at least we have a variety of ships and stuff like that. We're not stuck with one or two kinds.

**CHAYKIN:** Right. That kind of stuff can get real dull real fast.

As long as there are interesting designs on the ships. Because the ships streaking—one goes by and then after that it begins to get a little boring.

But everybody back East who has seen the collection of materials—people have all gone nuts. The reaction has been incredible. Because at first, it was like, "Come on, one more? Who wants another crummy science-fiction movie?" Because they're all crummy science-fiction movies. But when they see the material, they can tell. Scientists in particular, they know there's something for a start. All the guys at the studio want sets of those paintings.

**LIPPINCOTT:** What logo are we using?

**THOMAS:** There's a couple of good ones. But I was wondering, do you have a regular logo that will be well-known by the time [the film is released] or are we free to design our own if we—

**LIPPINCOTT:** We'll be in the process of designing one. I know 20th wants one.

**LUCAS:** Yeah, it's hard to know whether we should let them go ahead and do what they want, because the one we've got is essentially the company logo, which doesn't really— well, it's the one on the T-shirt.

**THOMAS:** I know they'd be kind of reluctant to use that. It's a little hard to read on a newsstand when a kid's looking to buy it.

**LIPPINCOTT:** Oh yeah.

**THOMAS:** We'd probably be best off if we made something simple—a two-line thing. It's no longer "THE STAR WARS." You never called it "THE." I thought you dropped something.

**LUCAS:** Yeah, we dropped it.

**THOMAS:** I think just putting those two words and perhaps there's—we ought to put a line above the title, too—kind of a lead-in.

**LIPPINCOTT:** Oh, my God! He liked "THE STAR WARS"!

**THOMAS:** No, it's what you'd like to say that could be used in the movie's advertising. You know, like "Frenzy in a Far-Flung Future," that kind of thing. You know, if there is something like that that might go well above the logo in addition, some lead-in, something or other that ends in the words STAR WARS.

**LUCAS:** Well, we're still looking for that.

**LIPPINCOTT:** Some people in this town still think it's the battle between stars at one studio and stars at another.

**THOMAS:** Well, I guess it could be.

**LUCAS:** They think it's the Elizabeth Taylor–Richard Burton story.

**THOMAS:** There's a little confusion with using that against the *War Wizards* [Thomas is referring to the Ralph Bakshi film, whose title was eventually shortened to Wizards, and which came out in February 1977].

**LUCAS:** The style of the [Star Wars] poster and the way it was working was it looked very Kung Fu, which is very popular, but it really read Kung Fu more than anything. In the movie, it is very Samurai, it's much more a Samurai thing.

**CHAYKIN:** Well, the sword seemed too long to use as a rapier.

**LUCAS:** No, it is a Samurai [style sword]. You don't really see it work that often in the film. Only when Ben and Vader have their fight; that's the only time you see it in any kind of a fight. Hopefully, in the future, I can begin to make Luke into much more of a swordsman. But ultimately there just wasn't any room in the picture for it.

**THOMAS:** Particularly when the climax is the space fight.

**LUCAS:** Well, also in the sword choreography, it got very difficult, which it always does in a situation like that. Alec Guinness was pretty good with a sword, but the guy who played Darth Vader was terrible. Alec Guinness wasn't a swordsman, but he still could do it. And getting them to actually be good at it was really—

**LIPPINCOTT:** The still pictures are horrible.

**CHAYKIN:** Well, I will choreograph the swordplay.

**LUCAS:** The other thing is that it's hard in real life, especially if you aren't a swordsman, to actually get it to work.

**CHAYKIN:** That's one thing I will idealize.

MEETING ENDS

**BILL SIENKIEWICZ**

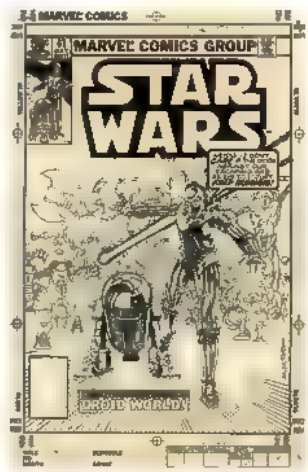
*Star Wars: Return of the Jedi* adaptation, issue no. 3, cover

17 x 11"

Brush, pen, and ink on illustration board

Marvel Comics, 1983

From the collection of David Mandel




**FRANK MILLER AND JANES SHERMAN**

*Star Wars*, issue no. 47, cover

17 x 11"

Brush and ink on illustration board

Marvel Comics, 1981

From the collection of David Mandel

FOR LUCASFILM LTD
*Executive Editor:* J. W. Rinzler
*Art Director:* Troy Alders
*Image Archives:* Tina Mills, Stacey Leong, Shahana Alam, and Matthew Azevedo
*Product Development:* Stacy Cheregotis
*Director of Publishing:* Carol Roeder

FOR ABRAMS
*Editor:* Eric Klopfer
*Designer:* Rogers Eckersley Design
*Art Director:* Michelle Ishay
*Production Manager:* Ankur Ghosh

Library of Congress Cataloging-in-Publication Data

Star wars art : comics / introduction by Virginia Mecklenburg ; foreword by Dennis O'Neil ; preface by Douglas Wolk
p. cm.
ISBN 978-1-4197-0076-7 (alk. paper)
1. Star Wars fiction—Comic books, strips, etc.
2. Comic strip characters. 3. Heroes in art.
PN6728.S73S45 2011
741.5'973—dc22

2011007168

Copyright © 2011 Lucasfilm Ltd. and ™. All Rights Reserved.
Used Under Authorization

CASE FRONT DETAIL
**DAVE COCKRUM AND RICK HOBERG**
*Marvel Special Edition Featuring Star Wars, issue no. 1, cover*
17 x 11"
Brush and ink on illustration board
Marvel Comics, 1977
From the collection of David Mandel

CASE BACK DETAIL
**HOWARD CHAYKIN AND TOM PALMER**
*Star Wars, issue no. 1, cover*
17 x 11
Brush and ink on illustration board
Marvel Comics, 1977
From the collection of David Mandel

Published in 2011 by Abrams, an imprint of ABRAMS. All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, mechanical, electronic, photocopying, recording, or otherwise, without written permission from the publisher

Printed and bound in Hong Kong, China
10 9 8 7 6 5 4 3 2 1

Abrams books are available at special discounts when purchased in quantity for premiums and promotions as well as fundraising or educational use. Special editions can also be created to specification. For details, contact specialsales@abramsbooks.com or the address below

ABRAMS
THE ART OF BOOKS SINCE 1949
115 West 18th Street
New York, NY 10011
www.abramsbooks.com

ACKNOWLEDGMENTS
Lucasfilm would like to thank: First and foremost, all of the artists, inkers, colorists, and writers in the book and, in particular, those artists who completed commissioned artworks, in the comic-book community, thanks to: Sal Abbinanti, Mitch Itkowitz, Bill Morrison, and Albert Moy; friends of the artists, to: Pete Carlsson, Kathleen Glosan, Wayne Alan Harold, Vijaya Iyer, Christine Mignola, Virginia Romita, and Ryder Windham; to the collectors, George Emmons, James Gallo, Guy Van Gompel, John Higashi, Jeff Jaworski, Michael Keane, Wade Lageose, David Mandel, Han Park, and John Wooten, to Freddye Lins at Dark Horse Comics, to Charlie Kochman at Abrams; to Lillian Diaz-Przybyl at Tokyopop, and to Richard Gandy of the Gandy Gallery; and at Lucasfilm, to: Leland Chee, Sarah Garcia, Sheila Gibson, Chris Holm, Elaine Mederer, Jann Moorehead, Theresa Ng, Robert Wynn, and Pete Vilmur.

Many thanks to Denny O'Neil, Douglas Wolk, and Virginia Mecklenburg for their expert contributions.

And a huge thanks to Cori Williamson, to whose husband, Al, this book is dedicated

Abrams would like to thank Marvel Comics, Dark Horse Comics, Tokyopop, and Topps

One of comics' most acclaimed writers, **Dennis O'Neil** worked briefly in journalism, then moved to New York and began working in comics. O'Neil brought social consciousness to the medium with the groundbreaking *Green Lantern/Green Arrow* series. His work on Batman—as writer and editor—returned that character to its dark, gothic roots. He lives in New York City.

**Douglas Wolk** is the author of the Eisner Award– and Harvey Award–winning *Reading Comics: How Graphic Novels Work and What They Mean*. He writes about comic books and popular culture for the *New York Times*, *Rolling Stone*, *Time*, and elsewhere. He lives in Portland, Oregon.

**Virginia Mecklenburg** is a senior curator at the Smithsonian American Art Museum and a writer and lecturer who specializes in American art of the twentieth century. Her books include *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, *Modern Masters: American Abstraction at Midcentury*, and *Edward Hopper: The Watercolors*. Mecklenburg received BA and MA degrees from the University of Texas at Austin and a PhD from the University of Maryland. Before joining the Smithsonian American Art Museum, she taught art history at the University of Maryland. She lives in Washington, D.C.

DAVE DORMAN

*Star Wars: Crimson Empire, issue no. 3, cover*

20 x 14"

Oil on canvas

Dark Horse Comics, 1998

MIKE MIGNOLA
(PENCILER AND INKER);
DAVE STEWART (COLORIST)

*Untitled*

15 x 10"

Pen and ink on illustration board,
with digital color

Private commission, 2010

Abrams
115 West 18th Street
New York, NY 10011
www.abramsbooks.com

Visit the official website: www.starwars.com

Copyright © 2011 Lucasfilm Ltd. and ™.
All Rights Reserved. Used Under Authorization.
Printed in Hong Kong, China

*Star Wars Art: Comics* showcases the best original artwork from the past three decades of *Star Wars* comic-book publishing—including art by Sergio Aragonés, Terry Austin, David Michael Beck, Bret Blevins, Tim Bradstreet, Howard Chaykin, Dave Cockrum, Terry Dodson, Dave Dorman, Hugh Fleming, Jon Foster, Ian Gibson, Cully Hamner, Hiromoto-SIN-Ichi, Adam Hughes, Carmine Infantino, Drew Johnson, Rod Pereira, Killian Plunkett, P. Craig Russell, Bill Sienkiewicz, and Al Williamson.

These pencil roughs, inked pages, and painted covers are joined by more than twenty all-new, exclusive commissions by comics legends and superstars, such as Arthur Adams, John Cassaday, Amanda Conner, Mike Kaluta, Sam Kieth, Joe Kubert, David Lapham, Mike Mignola, George Pérez, Paul Pope, Frank Quitely, John Romita Sr., Tim Sale, Jeff Smith, Ryan Sook, Jim Steranko, and J. H. Williams III.

Together, these works celebrate the creativity of *Star Wars* comics and provide a glimpse at the manifold transformations American sequential art has undergone from the late 1970s to present day.